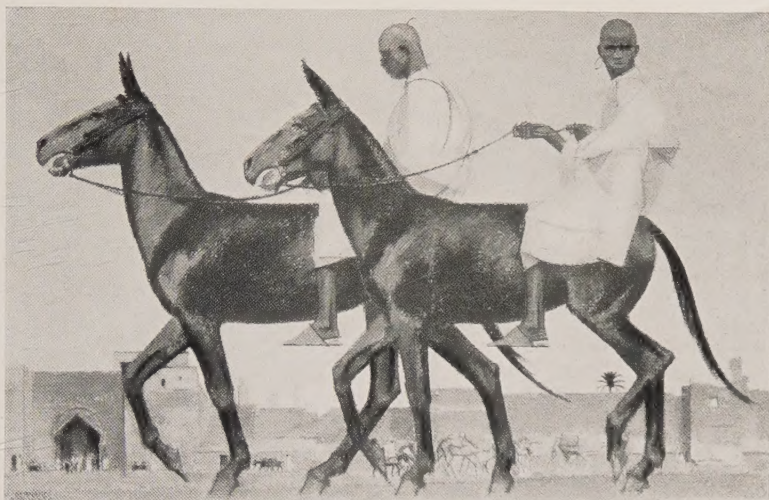


THE AMERICAN MAGAZINE OF ART

VOLUME XX

DECEMBER, 1929

NUMBER 12



RIDERS

BERNARD BOUTET DE MONVEL (French)

THE ART OF TODAY AT PITTSBURGH

THE Carnegie Institute, Pittsburgh, opened on October 17 its Twenty-eighth International Exhibition of Paintings. Fourteen nations are represented by 392 works, of which 136 are by American artists.

The first International Exhibition held by the Carnegie Institute was organized in the year 1896 by John W. Beatty, then Director of Fine Arts. With the exception of the years 1902, 1905, and 1915-19 inclusive, an international exhibition has been held in Pittsburgh annually. Since the retirement of Mr. Beatty in 1922, these exhibitions have been assembled under the direction of his successor, Mr. Homer Saint-Gaudens. During all these years this International in Pittsburgh has been the only exhibition of its kind held in the United States. It still

holds this unique position, but in recent years the foreign section, after being shown in Pittsburgh, has been sent on a circuit of other American Art Museums, thus extending the knowledge of contemporary foreign art and broadening the scope of the undertaking.

Special interest has also invariably attached to the Carnegie Institute's International Exhibitions because of the generous prizes given, and the list of those receiving these awards in the past constitutes truly a roll of honor. These prizes have invariably been awarded by a jury of artists, and each year distinguished foreign artists consenting to serve have come from abroad for this purpose. To an extent these exhibitions have always been largely invited, but they have



THE STUDIO

FELICE CARENA (Italian)

AWARDED FIRST PRIZE (\$1,500), AND ALBERT C. LEHMAN PRIZE (\$2,000)



THE PEAR TREE

EDWARD BRUCE (American)

AWARDED FIRST HONORABLE MENTION AND \$300

at the same time been open, juries of selection meeting not only in Pittsburgh but in other large cities here and in Europe.

Three years ago Mr. Saint-Gaudens instituted, as an experiment, a new plan, that of showing in successive years different groups of representative artists. Those invited to show one year would not be invited to show a second or third year, but by the end of the third year the cycle would presumably be complete. This practice having been put into effect three years ago, it is really necessary for a full survey of accomplishment to consider more or less the two preceding exhibitions with the present. This method has its advantage, inasmuch as it has permitted each artist exhibiting to show several works, but it also has its drawbacks, and a new method will probably be instituted another year.

The paintings comprising the current show-

ing are set forth in groups according to nationality. The paintings by American artists occupy five galleries; the French two; the British two; Spain, Germany and Italy one each. Holland, Switzerland, Sweden, Norway, Russia, Czechoslovakia, Poland, and Belgium are grouped, but in no instance are sufficiently large to require a whole room. The arrangement is excellent, the cataloging perfection, the display as a whole memorable.

This is a day of not merely rapid transit but ready transportation. In whatever city we may live much comes to us. But if we want to see the only international exhibition held in America we have to go to Pittsburgh, and the going is invariably a pleasure, an adventure.

Many changes have been wrought in the world we live in in the past thirty-three years, none, perhaps, more striking than those in the field of art. Between the early



THE FOREST

ANDRE DUNOYER DE SEGONZAC (French)

Internationals and that of the present day there is wide difference, but this fact in itself evidences vitality. Death alone is static.

Looking back, one recalls with renewed sensations of delight some of the one-man exhibitions which featured for a time these international showings, and likewise the excitement of seeing for the first time new and great works by contemporary artists which have since found their way into permanent collections not only in Pittsburgh but in the other leading museums of the country. These pictures were in a measure traditional, and those who painted them were following in the footsteps of the masters of the past. But within the last ten years, or perhaps within the last fifteen years, a change has come over the face of things. Old traditions have been set aside, new traditions created. Whether this change is lasting—an evolution or a revolution—no one can say, but it witnesses to many things, among them a desire for recreation.

The new movement, now so widespread, began in France but has not been confined

to any one country. And perhaps one of the most impressive things about the present International Exhibition in Pittsburgh is the similarity in the contemporary art of the western world, the almost complete disappearance of marked nationalistic tendencies. Next to this the thoughtful visitor may remark a universal exaltation at the hands of contemporary painters of the emblems or representatives of the life of the so-called common people.

Civilization involves intellectual and cultural development. It presupposes refinement in life and conduct. Supposedly the highest civilization is represented by the intelligentsia of each nation—those who are best born and bred, best educated, most sensitive to the refinements of life, including beauty. The tendency of the time, however, is to discredit this strata in society and to bring to the fore the lower stratas held down either by circumstance or lack of cultivation. It is a tendency observed not merely in art but in literature, the drama, in common life. It is a world movement, possibly brought



THE FIRST DAY OF SPRING

OLDRICH BLAZICEK (Czechoslovakian)

about by that over-ripeness which tends to decay. As cultivation in plant life involves pruning, cutting back to original stock, so the present movement in art may indicate development. But as the result of pruning is always temporarily unsightly, destructive, so much of the art of the day is unpleasing to the eye accustomed to sheer beauty.

It must be admitted, however, and frankly, that the new art, whether liked or disliked, if much seen spoils the taste for the old art which is not superlatively great, just as the Rolls-Royce has taken away our pleasure in the horse-drawn vehicle. A carriage ride, once a thrilling adventure, is now utter boredom.

The Carnegie Institute's Twenty-eighth International Exhibition is by no means violently radical, but it is essentially contemporary, it shows the spirit of our time. There are not a few members of the National Academy of Design, regarded as an ultra-conservative body, represented in this showing, among them, for instance, Daniel Garber, W. Elmer Schofield, Gardner Symons, Way-

man Adams. But while their works hold their own with the best, they are distinctly in the minority, and one finds one's self wondering what they are doing here in the midst of these foreigners, not merely from across the seas but within our own boundaries.

Two Boston women, Marie Danforth Page and Gertrude Fiske, are each represented by three works, and well represented—Mrs. Page by three figure paintings, Miss Fiske by two figure paintings and a winter landscape in which a little church is a central feature.

Gardner Symons, already mentioned, shows four striking canvases in his characteristic manner—two of the English coast, two English village scenes in which light and air are beautifully interpreted—naturalistic renditions.

Daniel Garber has five paintings to his credit. To Mr. Garber awards have been made by the Carnegie Institute in 1910 and 1924. Four of the works in the present group are of a kind—landscapes painted in the



GIRL WITH SHIPS

BY

KARL STERRER (Austrian)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



PORTRAIT OF DR. B.

BY

TAMARA DE LEMPICKA (Polish)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



OLD TREE, CHALFONT

DANIEL GARBER (American)

vicinity of his home at New Hope—subtly subjective, inherently decorative, pictures of mood as well as of theme. His fifth exhibit is a study of sunshine as it falls across the porch of a white house, a picture which brings to mind the same problem attacked by Rembrandt in a disputed work now in the National Gallery, London.

Among the other American conservatives is Walter Gay, whose exquisite interiors, chiefly of French homes, homes of wealth and refinement, have been thought to possess almost classic beauty. And so they do still, but in the present instance they seem lacking in life—museum exhibits, not rooms lived in.

Felicie Howell, who was on the Jury this year, shows four paintings, two city pictures, pictures of buildings and streets in New York; two interiors, like Walter Gay's, portraits of place, beautifully rendered but leaving the sensitive visitor cold. Is it that the artists themselves have lost enthusiasm? It might seem so.

In two successive years the Popular Prize awarded by the Carnegie Institute annually to the painting securing the greatest number of votes cast by visitors was awarded to works by Malcolm Parcell, a Pennsylvanian, one who stands between the Academic and the so-called advanced: Mr. Parcell shows five paintings in this exhibition—two portraits, three subject pictures, all excellent—simple, strong, elemental, good works, though perhaps a little over-painted.

William J. Glackens, who received an Honorable Mention in 1905, has this year carried off the Second Prize, awarded to his "Bathers, Ile Adam." Included in his group of five is a painting of a little girl in a red coat, lovely in color. With both modernists and conservatives, however, Glackens has long been a favorite.

Eugene Speicher has a small wall all to himself, showing four figures and a subject picture, "Brigham's Yard, Kingston," a dreary theme well rendered, a painting ac-



COAST OF CORNWALL

W. ELMER SCHOFIELD (American)

quired some time since by Edward W. Root, an astute collector. Mr. Speicher's "Portrait of Fira Barchak," three-quarter length, is, despite his rather unpleasing technique, a masterly production.

James Chapin is represented by a large, dreary picture, a triple portrait of "Emmet, George, and Ella Marvin" gathered around a commonplace cooking stove, but a superb piece of realism in painting; by his freely rendered "Ruby Green Singing," owned and lent by Paul J. Sachs; and an involved and rather unpleasant composition, "The Pretzel Man"—all technically skillful, true to life but without the slightest intimation of delight in the nuances of tone relations or beauty of color harmony.

Hayley Lever shows two striking boat pictures, harbor scenes—"Douarnenez" and "Nantucket," and an exceedingly fine still life entitled "At Josephine Mahon's," a table full of objects interestingly composed.

First Honorable Mention this year was

given to the work of an American artist living abroad, "The Pear Tree" by Edward Bruce. Mr. Bruce has a studio near Florence, and during the past winter held an invited exhibition in Paris at which every canvas displayed was sold. There is something very beautiful in the simplified treatment of this bare blossoming tree silhouetted against a gray sky.

Glenn O. Coleman has painted Macdougall Alley so that it might readily be mistaken for one of the great boulevards. With almost cruel realism F. Drexel Smith gives a view of West Colorado Springs, a typical mid-west town, and J. Ward Lockwood takes away from the artistic illusion of Taos, New Mexico, by presenting a horrifying picture of its ugly street scenes. Yet much good art comes from Taos.

Although the declared intention of modern art is to get away from realism and to stress the abstract, the majority of modern paintings are primarily subjective. Many in this



WOMAN SEWING IN FRONT OF A WINDOW

BY

ALBERT ANDRÉ. (French)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



EARLY AFTERNOON IN FIESOLE

BY

BACCIO MARIS BACCI (Italian)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



POLLENSA, MALLORCA

TITO CITTADINI (Spanish)



ROAD BUILDERS

ROSS MOFFETT (American)



THE WEAVER'S COTTAGE

VALERIUS DE SAEDELEER (Belgian)



WEST COLORADO SPRINGS

F. DREXEL SMITH (American)



THE SISTERS

BY

GLYN PHILPOT (British)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



COURT SCENE

JEAN LOUIS FORAIN (French)

exhibition are more than this—illustrative, and their interest is derived from the ability of the artist to tell his story concisely, forcibly, and at a single blow.

In the French section dominant interest is found in a group of five paintings by Jean Louis Forain (four of which are lent by collectors), all five of which are masterpieces, painted with that clarity of purpose, that command of medium, that directness of intent which Modernists emulate, yet with that gravity and skill which the masters of the past displayed in their works. All of these paintings bear witness to the present, are scenes from contemporary life, but so artistically are they rendered that they possess universal significance. To see this group alone is worth the trip to Pittsburgh.

In the French section also one finds interesting groups by Edmond Aman-Jean, by Edouard Vuillard, by Jean-Pierre Laurens, by Albert Andre, and one is confronted by the conviction that whatever the French do is done with a real understanding of art, an understanding which differentiates between art and merely good painting. Laurens' por-

traits have the simplicity and the linear beauty of drawings by Ingres.

Bernard Boutet de Monvel, who a few years ago was painting with great precision, shows in this exhibition African subjects broadly and loosely rendered but very striking in effect—"Rest in the Desert," "Riders," "Cactus," "Street in Fez," the first three by all odds the most interesting.

A member of the jury, de Segonzac, shows landscapes and still life, painted perhaps a little self-consciously but with lyric quality and complete unity of effect.

The First Prize in this notable exhibition was awarded this year to a painting, obviously an exhibition picture, by Felice Carena, an Italian, entitled "The Studio," an extremely complicated composition involving many figures, with a reclining nude woman, the model, as the center of interest. Technically a remarkable work, but less pleasing in many ways than "The Pergola" by the same artist, which hangs to the right. As a *tour de force*, an achievement in the art of painting, the award of the First Prize to "The Studio" cannot be gainsaid.



THE SOUL OF A SOULLESS CITY

BY

C. W. R. NEVINSON (British)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



THE GAMBLING ROOMS AT MONTE CARLO

BY

SIR JOHN LAVERY (British)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



THE SCREEN

WALTER GAY (American)

Alessandro Pomi, who ten years ago was considered one of the coming young painters of Italy, and Baccio Maria Bacci, a compatriot, show in this section interesting but not especially notable figure groups. With the exception of these and the prize winner, the Italian section is unexciting.

The British section, to the contrary, is uncommonly full of interest this year. There is a delightful group by the conservative, John Lavery, including a remarkable picture of "The Gambling Rooms at Monte Carlo"; a spirited sketch in Modernistic mien entitled "Schooling the Pony," and a taking presentation of the tennis court at Cannes, together with two rather conventional portraits.

In interesting contrast but not so far removed in actual quality are five paintings by C. R. W. Nevinson, at one time the leading exponent of Cubism and still master of that vernacular in art. Among Mr. Nevinson's paintings is one entitled "The Soul of a Soulless City," railroad tracks running

through a canyon of sky-scrapers—our New York—a satirical comment. He also shows "New York City from the Terminal Buildings"; a glimpse of Paris from an aeroplane; works entitled "A Dieppe Balcony," and "Paris: Night"—strong, vital and assured.

Modernism which enters the realm of the grotesque is to be seen in paintings by William Roberts, an Englishman, who reduces the human equation to a mere mechanistic formula.

The Garden Club Prize awarded annually in Pittsburgh went this year to a painting, "Sea-Holly," by Paul Nash, all of whose works are rather anemic and pale.

A clever, decorative work, "The Return of Persephone," is shown by Alfred Kingsley Lawrence, a work in the style of the old mural paintings.

Outstanding are the works of the Austrian, Karl Sterrer, especially "Girl with Ships" and "Courting on Ships"—boldly rendered, with dramatic significance.



FESTIVAL IN MALLORCA

JOAN JUNYER (Spanish)

AWARDED HONORABLE MENTION

Belgium has only three representatives in this exhibition—de Saedeleer, whose Modernistic winter landscapes are in the spirit of the old Dutch master, Pieter Brueghel, and very engaging; Jean Laudy, who shows a self-portrait and a "Portrait of the Sculptor S"; and de Smet, who is certainly not an exponent of beauty.

Poland is perhaps best represented by de Lempicka, whose "Portrait of Doctor B" and "Kizette on the Balcony" are both fine works rendered after the manner of the Cubists and with a hard, tight technique which turns fabrics into the semblance of tin.

The Czechoslovak, Oldrich Blazicek, shows two very charming, broadly rendered paintings, a spring landscape, and a gay little picture, "Restaurant in the Garden," not unlike in spirit some of the works of our own Gifford Beal.

The Russian, Arkhipov, shows three paintings, luscious in color and, strangely enough, a little suggestive in style of Mancini, the

Italian, who is a law unto himself. More theatrical, but at the same time more conventional, are the works of Serge Soudeikine, a Russian now living in New York.

The Spanish section includes a group by Anglada, a master painter, a unique personality, and four years ago a member of the Carnegie Institute Jury. Honorable Mention was accorded this year by the Jury to "Festival in Mallorca" by Joan Junyer, whose work is less well known in this country. This painting, essentially Modernistic in treatment, is especially interesting from the standpoint of rhythm and suggestion of motion. There are three interesting and excellent landscapes by Tito Cittadini. But the Spaniards have already rendered to the Carnegie Institute in the past two exhibitions tribute of their best.

From Germany come paintings by Hommel, Slevogt, Rohricht, Levy and Beckmann, all strangers, or near strangers to us here. Rohricht shows an interesting picture of the



THE LOGE

BY

MAX BECHMANN (German)

AWARDED HONORABLE MENTION
TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



SELF-PORTRAIT

BY

MAX BECHMANN (German)

TWENTY-EIGHTH INTERNATIONAL EXHIBITION
CARNEGIE INSTITUTE, PITTSBURGH



TRENTON PLATFORM

JOHN FOLINSBEE (American)

"Nobel Steel Works" and an admirable still life study of calla lilies against book-filled shelves. Levy's portrait of a little boy wearing a red sweater and standing on a red rug is notable. To "The Loge" by Max Beckmann, lent by a private collector, Honorable Mention was awarded this year. It is a poster-like study in black and white, very graphic.

Norway and Sweden, at one time in the vanguard of the new movement, do not make notable contribution. Norway, in fact, is solely represented by Henrich Lund, who sends a "Portrait of Mme. Gauguin" and four other works.

Sweden's representatives are Anna Boberg and Otte Skold, neither very important at the present time.

From Switzerland has come a group by Cuno Amiet, extreme in character but spirited, engaging, chief among which is a painting entitled "The Leader of the Orchestra," very animated but very unpleasant in color.

Holland, once so great, makes no contribution of importance at this time.

In a talk given at the Carnegie Institute shortly after this exhibition opened, Mr. Saint-Gaudens made interesting comment on the art of today as seen therein, and from this talk, as published in *The Carnegie Magazine*, the following quotations will be found specially significant:

"The difference between the paintings which hung in the first Carnegie International in 1896 and those which hang there at present is so extraordinary that the public naturally has not understood the reason for it. Unquestionably the cause is that in no other period of the world's history have the material and social aspects of life shifted with equal rapidity. . . . Where once the artist wandered far afield to give his thoughts room for fancy in classical subjects, now he seeks his interest in the life around him, confident that his imagination can widen to its utmost limits even under prosaic circumstances. . . .



LANDSCAPE WITH FOG

GEORGINA KLITGAARD (American)

Where once the artist painted a portrait that gave a photographic verisimilitude of the outward aspect of the sitter, now he concerns himself with the inner qualities of the subject, be they normal or eccentric. Where once the artist sought to design a space on a wall that we could regard with a contemplative tranquillity through a period of years, now he seeks to give us an emotional kick, a shock which, lamentable as the thought may be to him, he is able to deliver only once, for better or for worse, to an alert public fortunately already physically trained to cope with taxicabs and Pullman-car couplings.

* * * * *

"The public, then, begins to wonder as to its actual relation to art. As a matter of fact, the public must first estimate its actual relation to all the aspects of contemporary life.

"Our land today is in the most gorgeously unsettled condition that the world has ever known. Men and women enjoy more inde-

pendence, more leisure, more wealth than they have ever possessed before, accompanied by less knowledge of what is to happen next, and consequently less devotion towards making an interested personal effort in that which pleads for tomorrow, either in their homes or their society.

"But exactly as the public is bound to adjust itself to new social conditions so in that adjustment the love of the beautiful will play the same rôle that it has always played in the life of man.

* * * * *

"So let each man cling to his own likes. But let each man turn a tolerant eye toward these painters who are not sure of their way. They need our encouragement. So many of their little ships of fortune will be wrecked on the rocks of fate. Yet here or there a Columbus or a Magellan will return with his argosy of true artistic gold.

"Let us be cautious then how we deprecate contemporary art, traditional or experiment-



TAOS SIGNS

J. WARD LOCKWOOD (American)

al. We chatter loosely about the breath-taking masterpieces in the great art museums of Europe. We forget how simple it is for any one of us to step away from their chief galleries and wander through miles and miles of soul-asphyxiating dullness. In the years gone by there were exactly as many bad pictures painted in proportion to the good paintings as there are today. Masterpieces were just as rare then as they are now.

"Let us be honest. If, here in our little Pittsburgh history of thirty-three years, our exhibition has hung a Whistler 'Sarasate,' or a George Bellows portrait of his daughter and her grandmothers, called 'Eleanor, Jean, and Anna,' or a Winslow Homer marine called 'The Wreck,' or just one or two other canvases which glow like the atom of radium in the mass of pitch-blende, then we have reviewed as much of importance in present-day art as has any other like organization representing a like community in a like space of time.

"Of course, much that is hung on the International walls will be thrown into the discard, just as many novels will be thrown into the waste-paper basket. Only after a

hundred years have rolled by will some open-minded public glean the virtue from these Exhibitions.

* * * * *

"Let us be proud of our quantitative prosperity, of our power, our loud-speakers, our automobiles, and other 20th century manifestations.

"But let us realize after all, in company even with Chicago and Boston, that whether it is machinery and stockyards, or shoe factories and baked beans, material things are not the end of life, but the beginning; that we Americans have yet to learn the difference between distraction and recreation.

"Whether we like the brilliant eccentricities of this painter, or whether we wish to drift into the sensuous peace of that painter, art furnishes us with so much of recreation. This recreation, then, is our great contrast, our great need in this matter-of-fact, material age. But in deriving recreation from art, let us never forget that art has no material boundaries. Let us avoid the error of trying to define art by saying that only one thing or the other thing can be accomplished. For that, if you please, is all in our mind's eye." L. M.

ADELAIDE ALSOP ROBINEAU—AMERICAN CERAMIST *

By ETHEL BRAND WISE

AT THE very end of the nineteenth century, a slim, bright-eyed young enthusiast, Adelaide Alsop, was teaching water color in St. Mary's Hall in Minnesota. Besides teaching and creating in water color, she was interested in the decorating of china and in a very short time excelled as a china painter. Her work attracted the attention of Samuel Robineau, a French gentleman of culture, a collector and a connoisseur of Chinese ceramics. He saw great creative genius in Adelaide's work, and suggested that, instead of buying white china upon which to paint, she create her own shapes. Mr. Robineau and Miss Alsop became great friends and, seeing the need of a technical periodical, started publishing a monthly magazine, *Keramic Studio*. The work of launching this paper was strenuous and called for many consultations. One day quite suddenly it struck the practical Frenchman that they were both wasting a great deal of time. He said, "If we got married it would save lots of complications." "True," said this mid-Victorian young lady, so with no further to-do they went down together to the City Hall and thus started a true American idyl. Never have two people worked more harmoniously together, creating by their joint effort exquisite art treasures which have enriched the world.

A Robineau vase is a true work of art, unique in conception and perfect in execution, for every piece that left this studio was a labor of love. Often after months of work a piece was lost in the kiln, but nothing ever discouraged the Robineaus. The creation of beauty was their aim, and they were never satisfied with anything short of their ideal.

Not long after the appearance of *Keramic Studio*, M. Robineau was able to secure a series of articles by the great French ceramist, Taxile Doat of Sèvres. Mrs. Robineau studied these articles very carefully and found much valuable information of which she immediately made use.

From the medium of stone ware (pottery)

she started working in kaolin or hard porcelain. At first she cast her work, kaolin being very difficult to model, but she realized that casting was much inferior aesthetically to modelling, and she was able to secure a clay mixture which suited her needs. At first she hand-built her vases, but before very long she started using the potter's wheel, and soon became expert at throwing and building up upon the wheel. She was a true pioneer, being the first American ceramist to attempt the use of colored glazes on porcelain. These works are fired at "Grand Feu" or 2,400° F. A delicate and original beauty in color is obtained. Only with kerosene firing have these highly artistic effects been produced with the native clay employed. In the Sèvres and other European *Grand Feu* kilns, wood is used as fuel.

In 1910 Adelaide Robineau, in collaboration with Taxile Doat, was attached to the University of the American Women's League at St. Louis, Missouri. During the year 1910-11 Mrs. Robineau produced some of her best-known pieces. She carved her justly famous scarab vase, unequaled for its originality of thought and beauty of technique. Carving in porcelain is exceedingly difficult. The clay must be absolutely dry before the cutting can be done. The work is very slow and must be done with tremendous care. Adelaide Robineau had infinite patience. Some of her carved pieces took 1,000 hours for carving alone, were destroyed in the kiln, and with true courage this artist would start all over again. Her favorite carving tool was a thin metal crochet needle.

The glazes which the Robineaus developed are marvelously beautiful, and many of them have not been produced elsewhere in modern times. The crystalline glazes are especially alluring. The flower-like glistening effects produced by the crystals are distributed interestingly over the vase. The Sang de Boeuf, most difficult of colors to get, is only achieved on reduction and is very, very rarely obtained at best. Mrs. Robineau

* A Memorial Exhibition of Mrs. Robineau's work is now on view in the Metropolitan Museum of Art, New York.



BRONZE GLAZE BOWL

ADELAIDE ALSOP ROBINEAU



PORCELAINS

ADELAIDE ALSOP ROBINEAU

CENTER VASE IS NOW OWNED BY THE METROPOLITAN MUSEUM OF ART

achieved a few glorious specimens of Sang de Boeuf. She was never satisfied with past achievements. In spite of all she accomplished, she continually experimented with new glazes, new shapes, new types of carving.

For over a generation the Robineaus lived in central New York state, at Syracuse. Here they built their home and pottery, perched high above the industrial city, with a glorious view of the town and the surrounding hills.

The Robineau children, two girls and a boy, were brought up in this high perched home, spending their sunny childhood hours in the glorious flower garden; the two daughters, Priscilla and Elizabeth, are well known dancers, Priscilla carrying on her profession, and at the same time bringing up Adelaide Robineau's young grandson. Maurice, the Robineau son, the one practical soul in this ménage, has become a successful business man.

In spite of the fact that the Robineaus worked and lived quietly in a city far from the art centers of the world, they produced the finest work of our time in the field of ceramics.

Great collectors came to their studio as to a shrine. Prizes were showered upon Adelaide Robineau, but left her unspoiled.

1911—Grand Prize of Ceramics. Int. Exposition, Turin, Italy.

1912—Elected Master Craftsman by the Boston Society Arts and Crafts.

1912—Exhibits received honors at Paris Spring Salon.

1913—Elected member Société Internationale des Beaux Arts.

1913—Arthur Heune prize for best work at Annual Exhibit of the Art Institute, Chicago.

1915—Special Medal award by Boston Society of Arts and Crafts.

1915—Grand Prize of Ceramics at the Panama Pacific Exposition, San Francisco.

I quote the following from a letter to Mr. Robineau from C. F. Imgerson, from the Panama Pacific International Exposition, 1915:

"Helen Keller, the wonderful blind girl, spent an hour with me yesterday in our section, and I picked some of Mrs. Robineau's porcelains out of the cases that this wonderful girl might enjoy them. I wish I could

remember all the things she said about them. I do remember so well what she said about the beautiful little lantern with the wisteria motif. I told her that it had been fired more than once, and such a beautiful expression came over her face, as she tenderly felt the surface and said, 'Seven times fired in the furnace and *not* found wanting.'"

Museums both in this country and abroad have Robineau collections, or single pieces in their permanent exhibits. The Detroit Museum of Fine Arts has a splendid collection of Robineau work, as has the Syracuse Museum of Fine Arts. The Boston Museum has several pieces, and the Metropolitan Museum has eight of her finest specimens in its permanent collection.

The curator of the Metropolitan, Joseph Breck, wrote Mrs. Robineau on December 16, 1922:

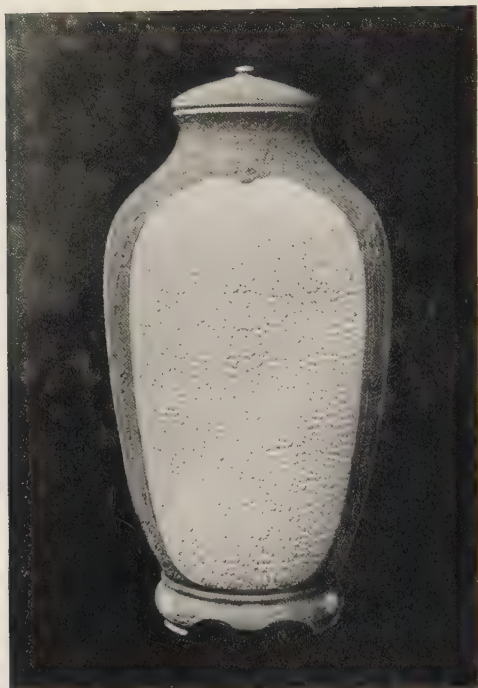
"As I couldn't sleep last night I spent the time making a few sketches which I send you herewith, of a little bowl which I can see, so to speak, in my mind's eye, as being made of paper-thin white porcelain with a narrow border carved in low relief on the inside, and possibly pierced here and there so that the light would shine through the glaze. I should think the diameter might be about 8 inches."

This paper-thin 8-inch bowl was something new in the field of modern ceramics, as we learn from a letter from Mr. Breck dated January 2, 1923, in which he says:

"When I suggested an eggshell porcelain bowl 8 inches in diameter I was not thinking of a stunt. I'm afraid it was just carelessness on my part."

In spite of the fact that a bowl such as the curator described had never been made before, Adelaide Robineau attempted and successfully executed the largest and thinnest eggshell porcelain that is in existence. The accompanying photograph can give no idea of this exquisite work of art.

In 1917 the degree of Doctor of Science in Ceramics was conferred upon Adelaide Robineau by Syracuse University, and in the following year she was appointed to the faculty of that university. She gave her own kiln to the college. She was an inspiration to her students; never had she the attitude of the pedagogue dictating to the student. She worked with her students. They



"PASTORAL," CARVED EGG-SHELL PORCELAIN, EXTREMELY TRANSLUCENT. DESIGN, CLOSELY MATTED DAISIES GLAZED WHITE, ON UNGLAZED BACKGROUND; BANDS WITH SATYRS HEADS. LIGHT GREY MAT. BY ADELAIDE ALSOP ROBINEAU



EGG-SHELL COUPE, ONE-SIXTH INCH IN THICKNESS, CARVED AND PIERCED BY ADELAIDE ALSOP ROBINEAU

OWNED BY THE METROPOLITAN MUSEUM OF ART

were able to see this great artist at work; they learned by contact with her, and at least one really promising ceramist was developed in her studio. Carlton Atherton has been creating beautiful shapes, exquisitely carved and lovely in color.

Mrs. Robineau worked busily each day with her university students, with her own exquisite creations, never losing her sense of humor, modest and unassuming, continually until her death in February, 1929, planning new and better work, for she had the enthusiasm of adolescence, combined with the courage of a soldier. She created something entirely new, something that is in part due to her pioneer ancestors, something truly American in the field of Art.

Mrs. Robineau was represented in the International Exhibition of Ceramic Art assembled by the American Federation of Arts which opened at the Metropolitan Museum of Art, New York, in October, 1928. At that time Royal Cortissoz, Art Critic of the New York *Herald Tribune*, wrote of her work: "The potters of the United States hold their own as regards vitality and range, with one virtuoso at their head producing

some extraordinary work. This leader is Mrs. Adelaide Alsop Robineau, of Syracuse, who sends six or seven pieces. All of them are fine, and one or two, such as the jar in black glaze and the clair de lune bottle, are gloriously beautiful. Here are taste and technique magnificently fused."

At the time of Mrs. Robineau's death in February Mr. Cortissoz had the following to say: "With her passing there disappears a gracious and singularly valuable influence in American art. Craftsmanship like Mrs. Robineau's is a blending of precious qualities—of knowledge, skill, judgment, taste, and, above all, the sense of beauty. She had all that the potter needs. She knew the niceties of form. She developed exquisite tones of color. She had the artist's sensitiveness to texture. It is, no doubt, in the nature of things that painting, sculpture and architecture should stand in the forefront of our modern world of art. But the significance of ceramics is, as a matter of fact, in no wise subordinate. Mrs. Robineau demonstrated that, through the integrity and distinction of her work, and she will be gratefully remembered."



BRONZE GLAZE BOWL (PERUVIAN INSPIRATION). CENTER, A COILED SNAKE SURROUNDED WITH A SNAKE-SKIN PATTERN IN VARI-COLORED GLAZES: GREY AND CREAM PREDOMINATING. BY ADELAIDE ALSOP ROBINEAU

Owned by The Metropolitan Museum of Art



WOODY LANDSCAPE WITH CATTLE

MEINDERT HOBBEEMA

FORMERLY IN THE ASHER WERTHEIMER COLLECTION, LONDON
LENT BY MR. AND MRS. EDWARD F. FISHER, DETROIT

DUTCH GENRE AND LANDSCAPE PAINTING

THE Detroit Institute of Arts held its Ninth Loan Exhibition, consisting of Dutch Genre and Landscape Painting, from October 16 to November 10. To this exhibition, comprising between eighty and ninety paintings, the art museums, private collectors and leading dealers of the country made generous contribution. A number of the paintings, generously lent and admirably shown, are reproduced herewith through the courtesy of the Detroit Institute of Arts. A number were also reproduced in the admirable little catalogue issued at the time of the exhibition.

The Introduction to this catalogue was by Dr. Valentiner, Director of the Institute, and one of the leading authorities, not only in this country but abroad, on the works of the Old Masters. In this introduction Dr. Valentiner says:

"It would be impossible to characterize in a short space all the artists represented in the exhibition, which comprises more names than any other so far held at the Institute; for no other country or period has been so rich in artistic individualities, or created so many excellent works of art worthy of our interest and enthusiasm. The wealth of personalities, less bound by a common convention or school than in the Latin countries, is one of the strong points of Dutch art and characteristic of its Teutonic origin. We are told that at this period, in the small space which Holland comprised, there lived nearly three thousand painters, and that every fourth or fifth man was an artist. Of course there were good and bad painters as at other periods, and even the good painters did not always paint masterpieces. But altogether, the variety of invention, the taste in compo-



PORTRAIT OF A YOUNG GENTLEMAN ("THE DUKE OF MONMOUTH")

VAN DER HELST

LENT BY MR. AND MRS. ALFRED G. WILSON, DETROIT

sition and color-scheme, the excellent tradition in technic and style, shown by the majority of Dutch paintings, and well illustrated by our exhibition, is astounding, and the foundation of artistic culture created by this mass of painters must necessarily have been very broad and solid. Even though the tendencies of our modern artists are in quite

other directions—and every epoch has a right to its own style—they can learn much from the self-control with which these Dutch masters concentrated upon the field for which they were most gifted, from the modesty which kept most of them poor because they were more interested in their work than in recognition, and from the industry and in-



COURTSHIP

CASPAR NETSCHER

LENT BY THE HOWARD YOUNG GALLERIES, NEW YORK

tensity with which they lived their lives and created their art."

Dr. Valentiner also points out the fact that genre and landscape painting are the most characteristic and at the same time the most popular expression of Dutch seventeenth century art. "Long before portrait painting was developed in the seventeenth century in Holland," he says, "it had already existed as an independent art in the fifteenth and sixteenth centuries in Italy, Germany, and other countries, as well as in the Netherlands. But no other country can boast of having so early developed genre and landscape art, freeing it from the bonds of religious paint-

ing and mastering it to so high a degree as Holland in the time of Frans Hals and Rembrandt.

"Long before the seventeenth century, the love of realism, inborn with the inhabitants of the Low Countries, had enlivened the religious scenes of the early masters with carefully rendered landscape backgrounds and motives from daily life. It was not, however, until the Reformation and the resulting wars which liberated the Teutonic countries from Spain and Italy, that church painting was replaced by profane painting, pure landscape and genre scenes. This does not mean that the idealistic or spiritual sense apparent in



THE MUSICIANS

JACOB OCHTERVELT

LENT BY MR. MARTIN A. RYERSON, CHICAGO

the religious art of former days had entirely disappeared; it was only that it expressed itself in different forms."

Referring specifically to the exhibition, Dr. Valentiner remarks: "Rembrandt was too deeply interested in the study of character and the varying moods to be bothered with depicting episodes from the daily life of the peasant or bourgeois class. But his pupils soon discovered that they had not enough genius to fill a painting solely with the deep expression of a single face as Rembrandt did, and were compelled to add action or even anecdotes to their compositions in order to make them interesting to their public. Thus

we observe how some of the best pupils of Rembrandt turned the pure portraiture of Rembrandt into genre scenes, like Govaert Flink in his 'Guitar Player,' a composition which in the large size of the figures and the chiaroscuro shows his derivation from the master; or like Ferdinand Bol, or Nicholas Maes. . . .

"The third period of Dutch genre painting, whose greatest exponent is Jan Vermeer, shows the beginning of French influence and a cooler color scheme, together with an aiming at a greater elegance in composition and in the pose of his figures, a more conscious balancing of the groups and rhythm of move-



THE MARKET STALL

GERARD DOU

LENT BY MR. HENRY BLANK, NEWARK

ment, a more refined technique and a smoother surface. While Vermeer is unfortunately not represented in the exhibition, we get an idea of his style in 'The Musicians' by Jacob Ochtervelt, the best Dutch artist of the last third of the seventeenth century, who is in this painting influenced by the great master in the spacing and foreshortening of his figures and in the color harmony of light blue and yellow. Ochtervelt as well as Hendrik van der Burch, a Delft master who comes so near to Vermeer at times that he has been mistaken for him, are both artists who have become better known and appreciated in recent times. Caspar Netscher, on the other

hand, was in his own time and in the eighteenth century a fashionable painter whose popularity we can understand when we see how near he comes in some of his paintings to his master Terborch.

"When the first exhibition of Dutch art was held at the Art Institute in 1925, Detroiters became well acquainted with the splendid art of Hobbema and Cuyp, and as a result during the years which followed the private collections in the city became enriched by a number of excellent examples of the work of these masters. Their art is indeed a fascinating one, as the present exhibition also shows."

RURAL ADULT EDUCATION AND AESTHETIC INTEREST*

BY JOHN D. WILLARD

Research Associate, American Association for Adult Education

“AND the man grew faster than the Acrop.” These words of Dr. Seaman A. Knapp, pioneer of the agricultural extension movement, indicate the real yardstick for measuring success of extension teaching. Dr. Knapp is honored for his contribution to the economic welfare of the south, but his contribution to the intellectual stature of rural people was even more important. This truly great educator measured the result of educational effort in terms of intellectual welfare and of happiness even more than in terms of skill acquired and of economic gain.

We, too, are here concerned with the growth of the individual to a richer life, and with better adaptation to environment. We are thinking of the millions who comprise rural America, rather than of the minority who penetrate more deeply the realm of the aesthetic. Success of a democracy is tested by the extent to which the rank and file share the benefits of a nation's progress, not by the superlative achievement of a few at the sacrifice of many. Leaders in adult education, whether students or teachers, are concerned primarily that great numbers of men and women gain ability to appraise more correctly the values of life and to enjoy more keenly those things which prove worthy.

Many steps may be necessary in this growth. Spiritual certainty and poise in the midst of physical uncertainty may be the achievement of saints and philosophers, but the first step for men of ordinary clay is the attainment of some economic security, without which peace of mind is impossible. Food, clothing, shelter, and some surplus against misfortune are essential for the best mental growth. Farmers are at first interested in bettering their economic position through greater vocational skill. Earning a better living is, however, an empty achievement if it does not result in the living of a finer life. The next step in adult education must, therefore, be one of intellectual growth. But still more than intellectual growth is necessary;

life should contain the positive element of joy, of happiness, based on appreciation of life's true values. Because joyfulness is rooted in emotion, the crowning step in adult education is the development of a disciplined emotional life in harmony with the intellectual life; a process which is at bottom intellectual, but which results in sound emotional habits.

In the light of the foregoing the adult educator cannot disavow interest in aesthetics. His task is not finished unless the student grows until some of life's less tangible values become his real and satisfying possession.

Other assumptions can be stated briefly. We assume that adults can learn—that they can gain in skill and appreciation. We assume that rural people have a hunger for the beautiful, though this hunger is often unrecognized and misunderstood, and that rural people are as capable of growth in aesthetic appreciation as are their city cousins. We assume that adult education is not competitive with the education of children and youth, but is complementary thereto. In fact, so long as the child lives in an adult-regulated home and is moulded by adult-regulated systems of instruction, any profound change can come only as there is change in the attitude of adults. Children and adults must make growth together.

Some Factors in Rural Life

Rural America is not an entity. Climate, soil, topography, agricultural resources, and social institutions show extreme variety. No standard formulae can be found for the solution of economic or social or educational problems. In general, the more remote an area is from urban influence, the more meager are its economic resources for life on a scale acceptable to progressive American people. Slender economic resources mean primitive utilities or none at all. After the first pioneer generations have tested the economic possibility, those who continue to live

* A paper presented at the Twentieth Annual Convention, The American Federation of Arts, Philadelphia, May 22-25, 1929.

in a poor agricultural country with primitive utilities and agencies lose some of the cultural and social heritage which was the possession of the pioneers. The countryman must solve his own problems. Hence he becomes an individualist and a conservative, and the greater his isolation the greater his conservatism. Rollin Lynde Hart remarks that in the isolation of the country a man tends to think himself through to his own logical conclusions; he becomes the "exaggerated essence of himself."

But isolation is diminishing. Rapidity of change is also characteristic of American rural life. Is the change to be progress, drift, or retrogression? Please credit me with sincerity and optimism, even though you charge me with conceit, when I assert that the quality of education which rural people get in the next ten or twenty years will determine whether rural life emerges strong and sane or meets disaster; whether rural people will be able to contribute stability and strength—perhaps even salvation—to our national life, or will only add their bewildered discontent to the ferment, which, despite prosperity of a kind, is creating the newer problems of our urban civilization.

Rural Culture

Let no one imagine that rural America is today without a culture, real, spontaneous, indigenous. Survey the activity of the voluntary organizations of rural people and you will be impressed with the place given in programs to music, literature, and drama. If you are inclined to measure the quality of these cultural activities by the urban yardstick, you will smile or perhaps groan; but suspend judgment, please, until you weigh the fact that these people have the vitality to undertake their own cultural activities without the assistance of professionals; that they have a cultural resourcefulness which leaves the frequenter of plays or concerts quite passive by comparison. At any rate, a solid foundation of desire for musical, dramatic, and craftsmanly self-expression is discoverable almost everywhere in rural America. But let some illustrations give evidence.

Rural Musical Appreciation

The violin, or, in humbler designation, the fiddle, has been ubiquitous in America from

early days; likewise, the single-bass or its successor the 'cello, and the double-bass. A census of parlor organs fifty years ago, of pianos twenty-five years ago, of victrolas and radios today would go far to establish the fact of well-nigh universal music hunger. The real test is, however, in attitudes and actions. Several years ago the Iowa State College of Agriculture initiated a music-memory contest among the boys and girls of the state, and also a contest for farm orchestras culminating at the annual Farmers' Week at the college. During the same period the State University of Iowa developed the annual high school orchestra contest, culminating in the music festival at Iowa City. These various approaches strengthened each other by creating a music consciousness throughout the state. During this last year the high school contest brought together twenty-nine hundred high school students at the time of the music festival, these being the winners in local elimination contests. At another time during the year three hundred farm boys and girls, prize winners in another contest, were assembled at the State College for a week, and formed a complete orchestra. Also, in the final contest of the farm orchestras composed of adults, nine of the twelve selections played were, if I remember rightly, classical, and were interpreted with fine feeling. But the most startling evidence of musical growth came as an expression of preference by the people of Iowa farms in the matter of programs. The State College radio station had given many classical programs and tried a popular program in response to requests. At the close of the popular program the announcer requested an expression of preference by the radio audience. The first thousand letters were tabulated. Nine hundred and sixty-three expressed a preference for the classical music.

Iowa probably stands at the top of the list in musical appreciation, yet we find evidence of a musical response and appreciation in all places and among all kinds of people. Bethany College and the Lindsborg community in Kansas are the focus of as virile a musical life as will be found anywhere; and this is distinctly related to the fact that Bethany College also has a remarkable fine arts department. St. Olaf's choir in Northfield, Minnesota, is recruited in good measure from Scandinavian rural communities. Ru-

ral music festivals range from Connecticut southward to Louisiana, and westward to the Pacific. German Saengerbunds have their counterpart in the singing Finnish communities of the iron and copper country. The negro makes a distinctive and irrepresible contribution. Appalachian Highlands ring with folk-songs, secular and religious; in fact, one has hardly heard congregational singing unless he has visited the churches of the South. The fishermen of the coast and lakes and the lumbermen of the north woods still have repertoires of their own. Music is one of the common denominators of aesthetic and emotional life in rural America.

The Drama

Mr. Duffus reminds us in "The American Renaissance" that the combatants are not yet agreed whether the drama is art or literature, or neither, or both; but that again is not so very important. The drama itself *is* important in rural life. The Grange, for example, our oldest national farm organization, has always featured plays. Local Granges are encouraged to provide both music and dramatic committees. Exchange of plays is a common form of inter-Grange activity. Some colleges and universities provide specialists in community drama. Professor Arvold's little theater in North Dakota has made the state not only drama-conscious, but play-hungry. The smallest of communities or neighborhoods are among the most successful in presenting plays. The University of North Carolina, under the leadership of Professor Koch, has developed keen interest in the writing of folk-plays; a movement acclaimed as containing the germ of a truly American drama. The Carolina Playmakers have a national reputation. The Carolina Dramatic Association includes sixty groups of local or community players, some of which are rural. The Agricultural Extension Service at Cornell loans several thousand plays each year to rural players' groups in New York State. In the Wisconsin Rural Drama Tournament this last winter 1,200 people played parts in 170 competing groups in 20 counties, the plays being seen by audiences ranging from 150 to 2,000. Next to music, amateur drama is, perhaps, the most widespread form of organized cultural activity. Crude though it may be, it evidences intellectual resourcefulness, and through it a

widening range of aesthetic interests can be developed.

Architecture and Craftsmanship

It was inevitable that craftsmanship should come to America with each new colonization; also, that the new environment should modify craftsmanship—should, indeed, strengthen it through the pressure of dire necessity. A rigorous climate in the north and an abundant supply of timber introduced a new chapter in building. The sterner the climate the greater was the need for ingenuity in surviving it; the more meager the agricultural resources the greater need for skill in maintaining existence. Implements and furniture were under a new kind of usage, which brought forth new designs. Early American craftsmanship served utility first of all, yet with surprising regard for the beautiful.

If charm is a test of aesthetic merit, much can be said for the village common, white houses, and over-arching shade trees; for the simple architecture of the second century of New England building. Several types have met the test and are more popular today than ever. Wood-work in these earlier houses—fireplaces, mantels, settles, timbering, paneling, cupboards, stairways, doorways, windows, and mouldings—these all show not only sound craftsmanship but discerning taste. Furnishings, from grotesque to beautiful, were produced by local craftsmen, always with high regard for utility.

The same craftsmanship, conspicuous for its merit in New England, was exercised in the other colonies, always with adaptation to climate and condition. Is anything more inviting than the Dutch farmsteads of the Hudson River region, or more substantial than the stone buildings of Pennsylvania? In the mansions of Virginia the classic portico appears with much better utility than was achieved for the same type in New England houses. Is there anything on the American continent that approaches the restful dignity of Virginia mansions in ample settings of lawn, gardens, shrubs, trees, and meadows? The Spanish Mission introduced a new note to the South, but the adobe is the truly native contribution of the Southwest. Log houses of the Finnish people in the iron and copper country are not only of the best craftsmanship but have a distinctive and surprising charm, always harmonized

with utility. Indeed, throughout the timbered area of the United States the log-house has earned a permanent place.

This recital has been given in order to bring into prominence the accumulation of patterns and traditions in rural American life; for all that I have cited is rural. You may rejoin that the recent generations have shown scant appreciation of this wealth; yet I am convinced that the beauty-hunger is there, that the rural people of America need but little guidance to find the scales falling from their eyes, and craftsmanship reasserting itself. Indeed, the newer interest is more open-minded, more catholic in its taste. Again, let us turn to examples. Dr. Mulford of the United States Department of Agriculture spent part of the years 1919, 1920, and 1921 with county extension agents in the South, working on plans for home beautification. His work was closed eight years ago, but the movement continues. Reports of the agents in these states for the last year show home landscaping undertaken on 70,614 farms; and the total reported for that year by the extension forces in the United States was 90,483. One extension specialist in landscape architecture reports that every day in his schedule, with three exceptions, is already booked until March 31, 1930, all this time being engaged for assistance to rural people; that planting plans have been made for 750 farm homes; that demonstrations have been established in 32 counties; and that in each of 12 counties, four half-day landscape sessions for farmers have been scheduled. A Kansas extension specialist in the field of nutrition has been persuading farm women of her study groups to undertake planting of their farm homes, so that these homes, at least, shall be distinctive for their beauty. Community score cards which have been developed in various parts of the United States as a guide in making plans for community growth, point to a new interest in the possibilities of the community beautiful.

Two thousand four hundred and four county agricultural agents are potential carriers of the gospel of home enrichment by planning and planting. Hundreds of them have already given such help to farm men and women. One thousand one hundred and thirty county home demonstration agents are teaching farm women better cloth-

ing selection and construction, home arrangement, interior decoration, and home furnishing. In one North Central state it is reported that 80 per cent of those who visited a fine arts exhibit at the county seat were farm women who had become interested in the fine arts through their extension classes in clothing. From one Michigan county it is reported that 180 women purchased the Goldstein sisters' book entitled "Art in Everyday Life," this being a direct result of extension classes in clothing construction. Remember that the extension staffs in the United States Department of Agriculture and agricultural colleges total 5,600 technically trained persons, that this entire service is established for rural America, and that it constitutes the largest coherent adult education organization in the United States, if not in the world. It has tremendous significance for the future of intellectual and aesthetic life in America, as well as for the purely technical.

It will be profitable to review briefly some of the pedagogical experience of this organization, which has dealt with mature people of keen, critical ability and highly developed individuality. It has been found that teaching must begin at a time when people are interested, on a subject which seems to them of immediate importance. The first teaching must concern something concrete, definable, visual if possible. Problems must be within the range of the students' present ability. If the teaching concerns a new practice, a demonstration of that practice or method or result is essential; without it, doubts gather momentum, interest lags, confidence wanes. Teaching must be translated into *action* by the student; hence, the plans must provide things worth doing. Interest once established widens to related fields, ultimately to more remote fields. It is also necessary to be sure that the materials for better practice are within easy reach, whether the practice concerns things agricultural or things domestic. Interest, confidence, and desire increase with successful achievement. It has also been the policy of the various extension services to use any existing organizations or agencies in making the first approach, thus avoiding the necessity of building new machinery. Entry to interest has often been made through the side-door approach of Grange, farmers' club,

fair association, or ladies' aid society, when the front door was closed and barred to any new organization. Because of the scarcity of professionally trained agents and of funds for their support, it has never been possible to develop an extension staff large enough to undertake the direct teaching of all who desired it; hence, it has been necessary to use what is known as the leader-training method. Neighborhood or community groups send their most capable leaders to convenient central points where the leaders receive training from specialists and county agents. The leaders then return to their communities with the message and material which has been given to them. Many fears were expressed concerning the accuracy of such teaching, but the test has shown that a surprising amount of technical material can be so carried to the remotest of communities. It has been the more necessary, however, to support each stage of the extension teaching with plans and materials that can be used by volunteer leaders. The significance of this whole movement grows upon us when we realize that scores of thousands of volunteer leaders have been used successfully in carrying educational values to millions of farm people.

One of the tenets in the creed of rural educators is that any organization which expresses spontaneous rural activity may be used for purposes of extension teaching, although but a fraction of the existing agencies are so used. Nearly all rural organizations are an expression of the community's determination to serve itself, and to achieve through its own efforts those things which in urban life can be had more conveniently through the service of professionals.

As I vision the renaissance of rural America, three steps, at least, are necessary:

1. A new and constantly enlarging vision of possibilities must create a desire for growth.
2. The materials by which growth is possible must be made accessible or understandable to rural people.
3. Leadership and guidance must be provided.

Here again I am entering a strange country, but I assume that the stimulation of aesthetic interest and education in aesthetic values will follow the same general develop-

ment that has come in other fields. I realize further that all the suggestions are general; that they are doubtless fallacious in some respects and that detailed plans must be developed on the basis of local resources and local attitudes.

How shall a new vision of aesthetic possibilities be brought to a rural people? First, by aiding rural people to discover the beauty which is at hand; mountains, brooks, trees, flowers, sunsets, the sweep of the plains, fresh green following rain, and the rich gold of ripening grain. No environment in America is wholly devoid of beauty; most landscapes have untold wealth for satisfactions, sometimes in minute detail, sometimes in the elements of grandeur and extent. The man or woman totally devoid of craving for beauty is rare indeed. Here, then, is the task; to make rural people aware of the enjoyments at hand. People can also be guided to appreciate the beauty of the finer, simpler buildings and of furniture perhaps now in the woodshed loft. People can be aided to evaluate, which means to appreciate, beauty of the better music. Mr. Damrosch and the Radio Corporation of America have in two years done the most stupendous piece of cultural education and stimulation ever accomplished in the world's history. Much can be done to focus attention on any meritorious works of art, to feature the better literature. Increasing interest in any field of aesthetics is gain for all fields.

How shall materials for growth be provided? By materials I mean bulletins, books, texts, works of art, plays that communities can produce, music that community orchestras can play, plans that can be followed in house building, remodeling, or landscaping. Probably the extension service in agriculture and home economics can do more to carry this material to rural people than can any other agency. The public library system is very important, but 82 per cent of our rural people are as yet unprovided with local library service. The public school system, wherever it has readjusted itself to adult psychology and is equipped with capable staff, can do much and should be encouraged in every hopeful way. Voluntary organizations with capable leadership, and with state or national connections through which materials can come, will always play an important part. But behind these statements lurks a deeper

question: where can these organizations and agents secure the materials which they are to carry to rural people? It rests with institutions, agencies, and organizations with some resources to prepare those things which are necessary, and to provide them in sufficient quantity for the need.

How can leadership and guidance be provided? This is indeed the most difficult problem of all. No complete solution will ever be found, but much can be done at once. Strengthen the hands of those extension agents, public school teachers, librarians, and leaders in the voluntary organizations who are already interested. See to it that sound artistic educational opportunity is open to home economics specialists and home demonstration agents, to landscape specialists, to agricultural engineers who are planning substantial, convenient buildings, but whose artistic perception may not have had training. Expose public school teachers in training, and teachers in service, to the opportunity for personal interest in things aesthetic. Give the lay leaders of community music, drama and literary activity the opportunity to attend brief institutes so that they can go back to their communities with new ability.

Other opportunities for influencing rural aesthetic appreciation are before us all the time. But no single agency can do all these things. A national organization cannot successfully undertake a direct service of teaching but it can stimulate and guide; can provide a board of strategy, a service of supply, a clearing-house of information. The American Federation of Arts can continue and enlarge its wonderful loan-exhibit service. Perhaps it can encourage the stronger local chapters to do likewise. It can prepare suggestive and elastic plans for use by local chapters. It can undertake the preparation of published materials, with a rural clientele in mind. It can serve as a clearing-house of information concerning significant achievements and projects of local chapters or of organizations wholly outside of affiliation with the Federation. It can promote experimentation in new ways of approach to the rural population; as, for instance, the concerted use of newspaper and radio. But I cannot escape the feeling that time, energy, and money spent in stimulating more local agents to activity will reach more people than the same expenditure by a national

organization in effort for direct contact.

I cannot forbear an appeal, not in behalf of rural people particularly, but in behalf of the United States as a whole. Our terribly efficient machine age has increased the creature-comfort of the ordinary man. It has put new equipment in his home, and has enabled him to possess luxuries beyond the dreams of his ancestors. It has lengthened his leisure, but it has not given him any guidance for the wise use of increased leisure. It has not provided him with worth-while things that he may do. Worst of all, it has deprived the machine worker of opportunity for creative self-expression in craftsmanship. Twenty-five years ago a factory product was essentially the work of a small group of men—sometimes of a single man—and the craftsmanship of the individual was discoverable. Men took pride in their handiwork as embodying a part of their very selves; it partook of their personality. But who can discover his personality in a ton of quarter-inch bolts, all alike, which he has in theory produced but which he cannot see in the process of production, and which immediately lose all identity in 10,000 standardized automobiles. What happens to the personality yes, to the citizenship and soul—of a man who works day after day at a high-speed machine? To complete the annihilation of craftsmanship, men are ceasing to live in their own houses set in their own gardens. If the majority of machine workers owned their homes with reasonable expectation of a permanent residence in one place, there would still be opportunity for craftsmanship to express itself through the enrichment of the home, but there is no incentive to beautify a house which six months hence may be occupied by another, or to nurture a garden which the next tenant will probably neglect.

The farmer has always been a craftsman and must always be a craftsman. In agriculture, personal skill will always show in results, and will continue to be a basis for the satisfaction which comes from creative work. It is true that farmers must become more cooperative, which means that they must yield their extreme individualism, but farmers will always be individualists. Wives and children in farm homes have always exercised craftsmanship and must always continue to do so. It is true that craftsmanship

in farm life often sinks to materialistic levels; that men and women lose sight of the satisfying aspects of creative effort, and that life thereby loses much of its joy. Yet the possibility of satisfaction through craftsmanship is always there. Never will our farm people find themselves in the predicament of the urban machine workers of today.

If it is possible to save to farm people the finer sense of craftsmanship, to transfer some of their creative effort to non-economic activities in which the sheer joy of creating is the

only reward, a mighty contribution will be made to the steadying and strengthening of rural life. The import? The rural people of America may yet save our civilization by keeping their own intellectual and philosophical balance when the people of our huge industrial life are floundering through social and intellectual confusion to a new order. Rural America may yet provide a nucleus of stability around which a new order can be built. Let us do what we can to equip rural America for the task.



CHHARINA

PAUL TREBILCOCK

AWARDED THE WILLIAM R. FRENCH MEMORIAL GOLD MEDAL
FORTY-SECOND ANNUAL EXHIBITION, ART INSTITUTE OF CHICAGO

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
Barr Building, Farragut Square, Washington, D. C.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS

Elihu Root	Honorary President
Robert W. de Forest	President
Frederick P. Keppel	First Vice-President
F. A. Whiting	Second Vice-President
George D. Pratt	Third Vice-President
Leila Mechlin	Secretary
Frederic A. Delano	Treasurer

LEILA MECHLIN, Editor

Barr Building, Farragut Square, Washington, D. C.

SUBSCRIPTION PRICE \$3.00 A YEAR

Postpaid to all places in the United States and its possessions. Canadian postage 25 cents and foreign postage 50 cents extra. It is sent to all members of The American Federation of Arts.

VOL. XX DECEMBER, 1929 No. 12

"THE HIGHEST"

Mr. Jules S. Bache has recently issued for private distribution a beautiful catalogue of his superb collection of paintings by the great masters of the past. Full-page reproductions are given of sixty masterpieces—from Italy, Flanders, Germany, Holland, Spain, France and England, arranged chronologically with brief descriptive text. Type, printing, paper and binding are correspondingly fine and in complete conformity with the subject matter. To this magnificent publication there is, however, no introduction, no foreword. As substitute, a single sentence, a quotation from Tennyson, has been given. It is this: "*We needs must love the highest when we see it.*" It is sufficient. Who is there who does not respond to the highest in art, music and life when met with? Only those who are very low down in the scale of mentality and perception—a small minority. The masterpieces of art and music, literature and the drama speak for them-

selves, and in no uncertain voice. It is those works which fall short of greatness that are as "the uncertain trumpet"—unable to inspire enthusiasm, admiration, love.

This is not to say, of course, that the reaction of great art upon the beholder is always immediate—appreciation is bound to be enhanced by knowledge. But, as with friends, understanding comes, in large degree, through acquaintance, association.

It is this opportunity of seeing and knowing "the highest" which art museums offer the public, and in the fulfillment of this service may be found an art museum's chief reason for existence.

In announcing recently a special grant made by the Carnegie Corporation of New York to the American Institute of Architects for the continuance of summer courses in art at Harvard, Mr. F. P. Keppel expressed his belief in the recreational value of art appreciation as follows: "I venture to say," he remarked, "that the great field, the potential realm for providing continued excitement, and thereby continued stimulation for the mature mind, is the realm of the arts. So far as literature and music are concerned, this is fairly well appreciated and understood. As a nation, however, we have no conception of the place the spatial arts can be made to play in human life." Here is indeed an unanswerable argument for the support and furtherance of education in this field.

On the occasion this autumn of the dedication of the new wing of the Grand Rapids Art Gallery, significant addresses bearing on this subject were made by Mr. Ralph Booth, President of the Detroit Institute of Arts, and his brother, Mr. George G. Booth, patron of the Cranbrook Foundation.

"An art museum," said Mr. Ralph Booth, "is the cultural center of any city. It is the rallying point of all that is best in a community. An art gallery is not a static thing to be viewed from the outside; it has an inner expression, and a cultural effect upon the civic and community life. An art museum is just as important to a city as hospitals, pavements and other essentials. Useful things wear out, but beautiful things endure."

"Art," said Mr. George Booth, "enters into every department of life, making for greater beauty. In every phase of life we add beauty to utility. We want our architecture to be more beautiful, our homes more

attractive, and so in every detail of daily life art plays a vital part. If we want to preserve our civilization we cannot do better than by carrying culture to *the highest expression of art that will live.*"

NOTES

THE NEW ROERICH MUSEUM

The new Roerich Museum, in its twenty-four-story building at 310 Riverside Drive, New York, was opened to the public on

October 17 in the presence of a distinguished company of artists and art lovers. On this occasion a medal was presented to Professor Nicholas Roerich, founder of the Museum, in commemoration of his forty years of service to art and his efforts in furthering international understanding and good will. The dedicatory address was made by Mr. Harvey Wiley Corbett, well-known architect, who presided. Among the other speakers were Mr. Forest Grant, Director of Art in the New York High Schools; Leon Dabo and Howard Giles, artists; Talbot Mundy, British writer; George Grebenstschikoff, a Siberian writer; Major Carmelo Rapicavoli of Rome; Louis L. Horch, President of the Roerich Museum; Miss Frances R. Grant, Vice-President; and Professor Roerich. At this time also, congratulatory messages, received from numerous organizations and individuals throughout this country and Europe, were read.

As an opening exhibition the Museum set forth the first exhibition of Tibetan art, brought to this country by the Roerich Central Asiatic Expedition. Of especial interest in this collection were seventy-six rare Tibetan Banner Paintings, and a number of bronze images brought from Shigatse, from the Monastery Tashi Lhunpo, the home of the Tashi Lamas, spiritual rulers of Tibet. One of these was an eleven-headed Bodhisattva with eight attending Bodhisattvas, and several figures of Cakyamuni in various postures. Another exquisite object from Shigatse was an altar of carved wood bearing a painted image of the Third Tashi Lama, who ruled from 1720 to 1780. In addition there were shown ceremonial figures, comprising magic daggers, masks, and musical instruments, as well as numerous household utensils and objects of Tibetan art craft.

Among the courses which are being given this season by the Master Institute of the Roerich Museum is one comprising ten lectures on Oriental Art, by Dr. George Roerich, son of the founder of the Museum, who was a member of the five-year expedition through Central Asia, and is a distinguished Orientalist. Other courses offered by the Museum include a class in the Design and Weaving of Tapestries, conducted by Madame Verita de Bertalan, a well-known authority in this field.

The Roerich Museum, in addition to its exhibition galleries and class rooms, includes a well-stocked research library to which students have access.

THE A. F. A. LITTLE GALLERY, in Cedar Rapids, Iowa, CEDAR RAPIDS opened the season auspiciously with an exhibition of paintings and sculpture chiefly by artists of Chicago, and a group of bronzes lent by the Ferargil Galleries of New York. An interesting feature of this exhibition was a Peep-Show, "Andrea's Doors," which was made in the Chicago studio of Lorado Taft, and which is being purchased by the people of Cedar Rapids. Five cents is charged by the Gallery for each "peep" at the group; thus the purchase price (\$300) is gradually being earned. When the full amount is in hand the Peep-Show will be placed as a permanent loan in the library room of the Cedar Rapids Art Association in the hope that it will some day be the nucleus of a collection for a children's room in the city's museum of the future.

This exhibition was followed, late in October and early in November, by an exhibition of paintings by Contemporary American Artists, including twenty works from the summer exhibition of the National Arts Club, New York, a number from the recent exhibition of American Paintings at the Toledo Museum of Art, and a group of portraits by Orlando Rouland. In this exhibition was a portrait of Hugh Miller as Alfred Jingle in "Pickwick," by Alphaeus P. Cole, which aroused special interest.

October 14 was set aside as Community Art Day in Cedar Rapids, when the public was especially urged to visit the Little Gallery. Oil paintings and other works of art

were furnished the local merchants by the Little Gallery for display in their shop windows, and interest throughout the city was focussed on art.

The Little Gallery has lately shown, under the auspices of the local chapter of the D. A. R., an interesting exhibition of quilts and early American furniture, which attracted wide attention throughout the community, interesting many who had not hitherto been reached. This exhibition was opened with a tea given by the D. A. R., which was attended by over two hundred and fifty guests.

On November 12, Nan Bagby Stevens, who arranged the negro spirituals in the Theatre Guild's production of "Porgy," gave a reading in the Little Gallery from her play "Pirate." Thus it will be seen that the Little Gallery is becoming more and more a community institution, embracing all branches of the fine arts and extending its activities to include the interests of all of the citizens of the community, young and old.

The Director of the Little Gallery, Mr. Edward B. Rowan, spent the past summer in Europe, returning early in September and resuming his work not only in the Gallery but in lecturing before schools and associations throughout the city and in adjacent communities in the state.

IN
GRAND RAPIDS
MICHIGAN

The Art Association of
Grand Rapids, Michigan,
formally opened in October
the new wing of their Gallery.

In the main gallery at that time and continuing throughout the month were shown paintings lent by the Macbeth, Milch and Ferargil Galleries of New York, among which were representative works by Frank Duveneck, George Inness, Albert Ryder, Abbott Thayer, John Singer Sargent, Homer D. Martin, Dwight Tryon, Frank W. Benson, John Twachtman and others.

In the middle gallery and in the south center gallery the permanent collection was placed; the Colonel Briggs memorial collection occupied the new west gallery. The new east gallery housed the collection of one hundred fine etchings, lent by Kennedy and Company of New York, with such men represented as D. Y. Cameron, Frank W. Benson, John Taylor Arms, Arthur Briscoe, G. L. Brockhurst, James McBey, Marie Lauren-

cin, Childe Hassam, Joseph Gray and others.

The main feature in the sculpture court was and is the memorial fountain which Mr. W. B. Willard presented in memory of his wife, Eleanor Withey Willard, who for many years gave her efficient services to the Art Association. The joyous spirit of Mrs. Willard is expressed in the little figure, "Joy of the Waters," by Harriet Frishmuth. Directly above the fountain is a handsome grill by Samuel Yellin, which is the gift of Mrs. Cyrus E. Perkins. On the walls of the sculpture court are shown four tapestries; two very early eighteenth century Royal Gobelin tapestries, woven after the design of Nicholas Poussin (these tapestries belonged to the celebrated collection of the late Sir George Lindsay Holford, and formerly at Dorchester Park, Gloucestershire); a rare early sixteenth century Flemish Renaissance tapestry, woven about 1540; an early eighteenth century English tapestry. All of these tapestries are lent by French and Company of New York City. The 6 East 56th Street Galleries and The Milch Galleries of New York lent fourteen small sculptures by Augustus Saint Gaudens, Alexander Archipenko, Heinz Warneke, Carl Gruppe, Gleb Derujinsky, Warren Wheelock, Abastenia Eberle, Roy Sheldon and Paul Jennewein.

Beneath the four new galleries is an auditorium seating two hundred and sixty people where the educational work and the lectures will take place. The old part of the building has been thoroughly renovated and some changes have been made; the former east gallery has now become the library and board room, and the former library is now one of the executive offices.

At the formal opening Mr. Ralph H. Booth and Mr. George G. Booth of Detroit and Madame Riviere, formerly Mrs. George W. Stevens of Toledo, made brief addresses. The guests were received by Miss Mabel Perkins, President of the Gallery, daughter of the first President, Mrs. Cyrus E. Perkins. Announcement was made of a gift of a terracotta bas relief by Giovanni di Bologna from Mr. George G. Booth and two portraits by Ferdinand Bol from Mr. Ralph H. Booth.

For the coming year an interesting series of exhibitions has been planned as follows. In November—in the main gallery a collection of paintings selected from the Allied Artists of America's spring exhibition; a col-



SCULPTURE COURT, NEW WING, GRAND RAPIDS ART GALLERY, GRAND RAPIDS, MICHIGAN

lection of small sculptures from the Art Center, New York, in the sculpture court; an exhibition by Philadelphia Society of Etchers in the print room. In December, a collection of paintings by Grand Rapids artists, main gallery; and a collection of sculptures, replicas from the antique, from Osterkamp Mead Corporation, in sculpture court. In January, in the main gallery, there will be an exhibition of paintings from the Milch and Macbeth Galleries of New York, accompanied by Mr. Louis Bliss Gillett; also a collection of small modern sculptures from Osterkamp Mead Corporation of New York. In February, in the main gallery, there will be twenty-four paintings by Max Bohm; in the print room, drawings by Mestrovic, and a collection of American silk designs. In March, the Ten Philadelphia Painters will have an exhibition of their paintings in the main gallery; an exhibition of block prints, etchings and water colors by Wuanita Smith will be ex-

hibited in the print room; and sculptures by Albert Stewart in the sculpture court. In April, an exhibition by William H. Singer, Jr., main gallery; water colors by Nile J. Behncke, and block prints by Leo J. Meissner, print room. In May there will be an exhibition of paintings by the Faculty of the Grand Central School of Art; paintings by Grand Rapids artists and amateurs. Other sculpture and print exhibitions are being negotiated for; a list of the lectures for the coming season will appear at a later date. Certainly a full programme.

MEXICAN ART

An Exhibition of Mexican Art, sponsored by our Ambassador to Mexico, the Honorable Dwight Morrow, and the Carnegie Corporation of New York, will be circulated in the United States next season under the auspices of The American Federation of Arts. Mr. Homer Saint-Gau-

dens, Director of Fine Arts of the Carnegie Institute, Pittsburgh, representing the Carnegie Corporation and the American Federation of Arts, went to Mexico the last of October to confer with Mr. Morrow in regard to this exhibition, to see available exhibits and consummate arrangements. He will visit the studios of the leading artists and inspect their works.

The exhibition will be contemporary and retrospective, with emphasis on the former. It will include not only painting and sculpture, but also applied and industrial art, and will, it is believed, give a fairly comprehensive view of Mexican art, past and present. Some of the leading Mexican artists are already well known in the United States, among them Diego Rivera, whose mural paintings in the Government Palace in Mexico City and the National Preparatory School in that city are familiar through reproduction in current periodicals; Francisco Goitia, and Jose Clemente Orozco, the latter a distinguished etcher. It is true, however, that the works of the majority of the Mexican artists have never been shown in this country, and that little is known here of their industrial art; therefore the exhibition for which arrangements are now being made will not only be of wide interest but should contribute to a better understanding of the character and ideals of the entire country.

The circuit for this exhibition will begin early next autumn.

ART IN DALLAS

Mr. John S. Ankeney, formerly Chairman of the Department of Fine Arts of the University of Missouri,

has accepted an invitation to become Director and Curator of the Dallas Art Association, which has lately entered upon its twenty-seventh year. Mr. Ankeney brings to this work the ripened judgment of a scholar and teacher, the enthusiasm of a traveler and lecturer, and the inspiration of his own creative genius.

The Dallas Art Association has a membership of more than 700. The city government of Dallas makes a direct appropriation for the support and maintenance of the Public Art Gallery. In November the Association held a special exhibition of paintings by Mrs. Nan Sheets. Before Christmas it looks forward to holding an International Exhibition

of School Art Work sponsored by the American Federation of Arts. January has been set aside for a loan collection of works of art owned in Dallas. Victor Higgins and Birger Sandzen have been invited to make one-man exhibits. The annual exhibition of Contemporary American Art will be held in March, with an Allied Arts Exposition in April.

Among the recent accessions to the Dallas Art Association's permanent collection is a painting of "Mt. McKinley" by Sidney Laurence of Alaska.

IN SEATTLE

At the Art Institute of Seattle, Washington, there has been held lately the Fifteenth Annual Exhibition of works by Artists of the Northwest. This exhibition, comprising 161 works, was selected from over four hundred entries submitted. The Katherine B. Baker Memorial prize of \$100 was awarded to a painting of "Board" by C. S. Price of Portland, Oregon.

The Seattle Art Institute is offering to its members and others this season an interesting programme of lectures and art study courses, among which is a Sunday afternoon series. The first of this series was an illustrated lecture by Professor Walter Isaacs of the University of Washington, on "Variations in Painting." Other subjects are "The Art of Illumination," by Theodora Harrison of Dublin, Ireland; "Formation of Taste," by Professor Edwin Guthrie; "Michael Angelo," by Professor A. P. Herman; "Indian Art on the Northwest Coast," by Mrs. Leslie Spier; and "Cathedrals of the Middle Ages," by Carl F. Gould.

In cooperation with the Extension Division of the University of Washington the Art Institute is presenting a series of ten lectures on the History of Painting, by Professor Walter Isaacs, which entitles to two university credits.

Classes in sculpture, modeling from life, are held on Monday and Wednesday evenings by Professor Dudley Pratt, head of the Department of Sculpture at the University of Washington, and on two other evenings in the week there are classes in sketching from life. On Saturday mornings there is a class in drawing for children, conducted by Miss Maryhelen Byers, who is likewise a member of the faculty of the University of Washington.



IVORY BOOK COVER STOLEN FROM THE CATHEDRAL AT AGRAM
RECENTLY RETURNED BY THE CLEVELAND MUSEUM OF ART

A STOLEN
WORK
RETURNED

In July, 1928, the Cleveland Museum of Art purchased an ivory book cover in four sections which its Curator of Decorative Arts, Mr. William M. Milliken, had seen the summer before in Paris at the well-known house of DeMotte, and greatly admired. At the time the purchase was made, a full account, with illustration, was given in the Museum's *Bulletin*, at which time it was stated that this work came originally from the Cathedral at Agram.

A year later—that is, in late September, 1929—the Minister of Jugoslavia at Washington went to Cleveland and notified the Museum that he had received advices from

his government that the panel had been stolen from the Cathedral, although the theft had not been discovered until the summer of 1929, the thief having placed in the Cathedral Treasury a poor imitation of the panel when he took away the original, notwithstanding the fact that the Treasury was supposed to be burglar proof. Immediately, Mr. Whiting, Director of the Cleveland Museum, cabled to Mr. Milliken, Curator of Decorative Arts, who was then in Europe, to make investigation, which he did with the co-operation of the house of DeMotte. Meanwhile Mr. Whiting withdrew the panel from exhibition and placed it in the vaults of the Museum. The result of the investigation in Paris disclosed that the panel had passed

through the hands of four reputable dealers in Paris before it was purchased by DeMotte, but the original seller could not be found.

Upon Mr. Milliken's return to New York he was joined by Mr. Whiting, and in conference with a representative of the house of DeMotte it was decided that the panel should be surrendered immediately to the Yugoslav Minister and that the house of DeMotte should return to the Museum, of its own accord, the full amount of the purchase. Thus the dealer voluntarily bears the entire loss. The Museum and the house of DeMotte have adopted this course of action, it is stated, in the interest of international understanding and justice.

THE NEWARK MUSEUM'S UNIQUE ACTIVITIES	Because of the success of the exhibition of low-priced objects, well designed, shown last season, the Newark Museum has got together this autumn several similar group exhibits which it has sent out on tour. They consist of objects of art purchasable for ten cents, and others for twenty-five and fifty cents, and bring to the attention of the people the fact that art is not invariably high priced, that good design may be found in the simplest object, and that good taste may be exercised by the humblest in the matter of selection. During the month of November an exhibition of ten cent objects was shown at the University of Alabama at Tuscaloosa. Two collections of well-designed articles purchased in New York or in Newark for fifty cents or less are also on the road. One of these has lately been shown in the Henry Gallery of the University of Washington, Seattle; the other in the Delgado Museum of Art in New Orleans.
--	--

An important service which the Newark Museum renders is that of its classes for Museum Apprentices. Ten graduates of seven colleges were enrolled in the apprentice course for 1929-30 which began October 1. They were selected from more than fifty applicants, most of whom were university graduates. These future museum workers are first given an introductory course in library practice and are then allowed to serve in each department of the museum, thus becoming thoroughly conversant with the various phases of its work. This apprentice course, one of the many innovations in museum

practice instituted by the late John Cotton Dana, is said to be the only one in which most of the training given is actual practice in museum work. Graduates of previous apprentice classes, of which there are as yet only three, are already on the staffs of the Brooklyn Museum, the Milwaukee Art Institute, the Newark Museum, the Buffalo Academy of Natural Science Museum and the Philadelphia Commercial Museum.

At a meeting of the Board of Trustees of the Newark Museum on October 15, Miss Beatrice Winsor, who has served as Acting Director of the Museum since the death of Mr. Dana in July, was appointed Director, and Miss Alice W. Kendall Assistant Director of the Museum. Miss Winsor also succeeds Mr. Dana as Librarian of the Newark Public Library.

"ART OF THE MONTH" AND A LENDING GALLERY	The Public Library of Tipton, Indiana, has instituted an excellent plan for the development of interest in and appreciation of art in its community. Under this arrangement paintings by leading Indiana artists will be exhibited, one each month, at the Library, under the title, "Picture of the Month." Thus there is being awakened an interest, not only in the wide field of art, but in the works of native artists, which is invariably stimulating to production. The paintings displayed so far have been an autumn landscape by Hallie Prow of Bloomington, lent by the artist; an Italian scene by William Potter, lent by the John Herron Art Institute; and a painting by V. J. Cariani, of Brown County.
---	---

This plan was inspired by a similar, though more elaborate, scheme which has been put into effect by the Public Library of Portland, Oregon. Through an arrangement with the Society of Oregon Artists a collection of thirty paintings has become available to the public. These may be borrowed, one at a time, as are books, on a card, for a period of a month, with the privilege of renewal for another month. Thus they are taken into the homes and temporarily possessed. Also as the period of possession is limited, it extends to many. The Tipton Public Library's plan is not so comprehensive, but it likewise possesses potentialities in the development of knowledge and appreciation.



ARTICLES INCLUDED IN EXHIBITION OF OBJECTS PURCHASABLE FOR TEN, TWENTY-FIVE AND FIFTY CENTS, ASSEMBLED AND CIRCULATED BY THE NEWARK MUSEUM

The Librarian of the Tipton Public Library is Mrs. Sam Matthews, under whose direction this interesting and worth-while project is being carried out.

An exhibition of creative work by pupils of the Baltimore Public Schools, assembled by the Division of Art of the Baltimore Department of Education, was shown in the new Baltimore Museum of Art from October 24 to November 10. This exhibition included paintings, drawings and designs by pupils of the 1 to 7 grades, and was referred to by one critic as "one of the most attractive and thoroughly artistic exhibitions" that might be expected during the season. In connection with the exhibition a little pamphlet was issued, discussing briefly the principles upon which the art work in the Baltimore schools is being carried on.

In assembling the exhibition, it was stated, the Division of Art Education endeavored to make its selection on the basis of good taste, originality of conception, and the capacities of children at various psychological levels of development to handle the mediums of art, rather than on the basis of adult standards of execution. A brief outline of each problem was found on a label accompanying the exhibit. This information included the grade or course in which the work was done, together with a brief description of the experiences out of which it grew.

In addition to this exhibition at the Museum, the Division of Art of the Department of Education is showing this season a series of nine exhibitions covering the educational accomplishments of the Division for the entire school year. These are held in the School Administration Annex Building and include, in addition to individual groups from each grade in the public schools, a loan exhibition

of objects owned by the schools of the city, selected for the purpose of schoolroom decoration.

The Director of Art in the Baltimore Department of Education is Mr. Leon Loyal Winslow. It is Mr. Winslow's belief, in setting forth these exhibitions, that they will do much to make clear to the public the scope of the instruction in art offered in the city schools, as well as the organization of its subject matter and the educational ideals back of it.

DESIGN
AN INDUSTRIAL
ASSET

"Design in Relation to Industry and Commerce" was the subject of a Luncheon Conference held on October 16 at the Newark School of Fine and Industrial Art, of which Mr. Raymond P. Ensign is now Director. This conference was attended by fifty educational and industrial leaders from Newark, New York, and nearby territory. A special exhibition bearing on the subject under discussion was arranged by the School in connection with the meeting.

The object of this meeting as outlined by Mr. Ensign was to discuss ways and means by which this specialized school might be of service to the industrial and commercial interests of the neighboring territory in improving the appearance of articles manufactured there together with their containers, their display, and advertising pertaining thereto. It was evidently Mr. Ensign's hope that interest in circles outside the Newark district might be developed.

Following luncheon, the Director of the School explained in detail his ideas in relation to stimulating keener appreciation on the part of business interests, of the values of fine design in line, form and color in objects of daily use whether they be necessities or in the luxury class.

He outlined the important part which applied art has had in important periods of the world's history together with a review of the situation in recent times. It was pointed out that thirty years ago art work in public schools was wholly a matter of attempting to teach the children to draw. This would presuppose a desire to train every child to become an artist. Fortunately, present-day art education is a very different thing, based on the supposition that only an occasional

talented child will become a professional artist, but that every child in the school system is a potential consumer. Therefore the present programme is directed toward training the taste of the child and developing his discriminating judgment so that as a future adult citizen he may lead a richer life.

"It is obvious," Mr. Ensign said, "that most European nations have been far ahead of us in the matter of the application of fine design to everyday articles of manufacture. Before the Great War, Germany changed the trade routes of the world by her recognition that art or fine design plays an important part in commerce. Thus she developed schools of industrial art in all important commercial and industrial centers. The same practice was followed in Italy, France, England and many of the smaller European countries. Little or no attention to this matter has been considered in relation to American foreign trade."

A diagram shown by the speaker indicated the relative value of design as a sales factor.

Mr. Ensign referred to the great changes in the appearance of certain products that have taken place within the last ten years. He stated that a striking example was the change in the design of the Ford automobile. Henry Ford used to say that art had no relation to business, but he changed his mind when the Chrysler car went in for appearance as a sales factor and Chevrolet followed suit. "Other changes to be noted," he said, "are in the field of women's dress, architecture and interior decoration where color has come to be such an important factor."

Shortly after Will Hays accepted his present position in the motion picture industry, he instituted a survey the results of which were published at the time in the magazine *Advertising and Selling*. This showed that 67 per cent of all persons are unable to visualize adequately from the spoken or printed word. This is of basic value in an effort to emphasize the importance of "appearance" in relation to manufacturing and merchandising.

A survey of merchandise displayed for sale in any typical community offers sufficient evidence that a surprisingly small proportion of such articles, their containers, and manner of display can be called satisfactory from the standpoint of fine design and color. A small minority of our business men are keenly alive

to the importance of departing from traditional forms as a means of adding to the satisfaction and enjoyment of our consumers, as well as consideration from the standpoint of dollars and cents. The great majority are unawakened. It seems imperative that concerted efforts be launched to improve our national standards.

Architects' plans are nearly complete for a new building for the Newark School of Fine and Industrial Art to be erected within the next year. Mr. Ensign's stated interpretation of the purpose of the school includes, as a dominant feature, the service which the institution should render to the industries of Newark and vicinity, through the training of draftsmen, designers, advertising illustrators, and colorists.

A cinema to illustrate the making of a dry point, in the studio of Frederick G. Hall, was added in mid-November to the educational paraphernalia of the Boston Museum of Fine Arts. This, amidst a plethora of seasonal exhibitions, stands out as a vital contribution toward bringing art within the range of everybody's apprehension and appreciation. It is the second film to be made available at the Boston Museum, its predecessor depicting Frank W. Benson as he goes through the motions of making an etching. While more romantically alluring subjects than these conceivably may be filmed later at this museum and at other museums, a beginning has been made whose educational possibilities are almost limitless. Those who have been through the Louvre and the Hermitage with Mr. Newman, the travel lecturer, have at least an inkling of the potentialities of the motion picture as interpreter to multitudes of the world's greatest art.

To demonstrate anew the popular appeal of such "movies," the Museum for a second time filled its lecture hall with patrons of the private view at two dollars a head. That helped to pay the initial cost of the film.

Opportunities to see in Boston most phases of contemporary art were offered in the opening weeks of the 1929-30 season. While the alumni association of the Museum school was showing, October 15-November 7, paintings by some 40 professional people, few of whom evinced in their work the slightest

interest in the expressionistic cults, the Harvard Society for Contemporary Art amused rather than amazed the local public by hanging a collection of pictures and sculptures titled as of "the school of New York." The latter display had sentimental appeal to *laudatores temporis acti*; to see again so many works by Fiene, Kroll, Kuhn et al. was a poignant reminder of olden days at the Boston Art Club, of the successive dictatorships of Charles Hovey Pepper and Harley Perkins.

While, meantime, mistresses of modernistic galleries, such as Grace Horne and Mrs. Morris Pancoast, opened up with piquant importations from Europe, New York and other foreign places, the Art Club, its exhibition policy directed by H. Dudley Murphy, again gave home talent its chance, following up the Edmund H. Garrett Memorial show with a water color display, which toward December 1 was succeeded by a large group of "intimate" pictures—small canvases by many artists, suitable for Christmas gifts.

An invasion of artists of southern California, sponsored at the Copley Gallery in October by Harry C. Bentley, a business man, brought to New England some new names and several familiar ones, their careers biographed by Arthur Millier, of Los Angeles, in a catalogue which was a model of literary workmanship. Most, if not all, of the paintings were found to be models of artistic craftsmanship.

Back to Boston in the same weeks came Ignaz Zuloaga, not in person but for a fifth time represented here in a one-man show, at the Robert C. Vose gallery. Most of the Zuloagas were lent for this occasion by Hon. Alvan T. Fuller, including the quite Spanish portrait of Mr. Fuller's sister, Mrs. Halsey, which was painted in Paris last summer.

In the exhibitionary welter a novel mode was modestly offered by Shunichiro Tomita, disclosing at Doll & Richards pastels which followed the seven good laws and avoided the seven deadly sins of Japanese flower arrangement. This Mr. Tomita, a nephew of Kojiro Tomita, far eastern curator at the Museum, learned to draw calligraphically at Kyoto, occidentally at two art schools of Boston. He now exemplifies in his pastel studies of flowers the principles of flower arrangement which have been conventional among the Japanese since Hideoshi's time.

Worcester, whose Museum sees much art that never reaches Boston, entertained during October sculptures by Numa Potlagean, titantic figure in contemporary European art whom the Worcester director, Mr. Eggers, has eloquently characterized and introduced in a monograph. Manchester, N. H., simultaneously opened its new Currier Gallery of Art with a collection from the Grand Central Galleries, New York. The Whistler House, Lowell, inaugurated its season with classes for infants and adults and an exhibition of water colors by John Lavallo, of the Guild of Boston Artists. The Paint Pot, its members who draw and paint as amateurs, had its ninth annual exhibition at the Lowell City Library. At Salem, as part of an endowment drive, the Essex Institute placed on exhibition all its 300 or more old portraits.

Whether the Massachusetts Tercentenary celebration of 1930 will witness an adequate display of Puritan artistry as a reminder to the world that history is generally as it has not been written cannot at this writing be predicted. One trouble, in connection with the preparations, seems to be that the descendants of the Puritans are so much less artistic than their ancestors were!

F. W. C.

AN AMERICAN
PAVILION AT
VENICE

The Grand Central Galleries, Inc., New York, announces a project sponsored by its President, Walter L. Clark, to insure hereafter suitable representation of American art in the great Biennial Expositions in Venice. While spending last winter in Florence, and actively in touch with art conditions in Italy, Mr. Clark put into motion plans for the erection in Venice, on land assigned by the city, of a building as headquarters for a permanent exhibition of American art. The location is said to be very advantageous, in the Public Gardens, and the Gallery, as planned by Delano and Aldrich, architects, will be Colonial in design and contain four well-lighted rooms.

The great Biennial Expositions in Venice are international in scope and each nation has its own pavilion. The United States having no pavilion, and the United States Government having made no appropriation for such, the managers of the Exposition five years ago set aside galleries in their own great

building for an American exhibit which was assembled by the American Federation of Arts and transported and returned on government-owned vessels.

It is exceedingly important that American art should be known abroad, not only for the benefit of the artists and to establish its standing, but to witness to the people of Europe that America is not entirely materialistic but, to the contrary, shares with the older nations of the world ideals which find expression through painting, sculpture, architecture, music, the drama, literature—those things of the spirit which enrich life.

It is earnestly hoped that the project announced by the Grand Central Galleries will be suitably supported and well carried into effect.

ITALIAN
NATIONAL
GALLERIES
FREE TO THE
PUBLIC

All state galleries and museums in Italy, by Mussolini's recent order, are hereafter to be free to the public. This action, it is said, will cost the Italian Government between four and five hundred thousand dollars a year in revenue, but it puts Italy in the unique position of being the only European country with national art museums and galleries to which entrance is at all times free.

According to the statement of the London *Times*, quoted by *The Art Digest*, "the advisability of such a step has been urged upon the Italian Government for some time past. The pleas fell into two main categories. On the one hand, there were considerations of a primarily artistic and scientific character, such as were advanced by Signor Ugo Ojetti, formerly editor of the *Corriere della Sera*, and by other people who desired that the knowledge of Italy's countless art treasures should be diffused more widely, and who regarded their possession by Italy as involving a trust held for the benefit of all mankind.

"On the other hand, there were the more purely commercial considerations and the representations made by bodies such as the Federazione Alberghie Turismo. In a memorial presented by this association to the Duce a list was given of twenty-eight principal museums and galleries in the five great cities of Rome, Milan, Florence, Naples and Venice, and a comparison was made between the charges obtaining in 1926 and 1928. It

appeared from it that in 1926 anybody visiting all these twenty-eight institutions could do so at a total cost of 98 lire. In 1928 the entrance fees had been increased to 241 lire.

"There is little reason to doubt that, for a country like Italy, which is seeking to develop its tourist traffic, the decision of the Duce is thoroughly sound, and that what the Government may lose on the swings it will more than make up on the roundabouts. Many instances have occurred where agencies which organize large tours at an inclusive price have curtailed the stay of their clients in Italy rather than pay the considerable fees. It will be interesting to see whether the Vatican now follows the example set it by the Italian State."

COMPETITIONS FOR THE PRIX DE ROME The American Academy in Rome announces its annual competitions for fellowships in architecture, landscape architecture, musical composition, painting, sculpture and classical studies.



MADONNA AND CHILD
BY LUCCA DELLA ROBBIA

RECENTLY ACQUIRED BY THE DETROIT INSTITUTE OF ARTS



PORTRAIT OF A ROMAN STATESMAN
(27 B.C.-14 A.D.)

RECENTLY PURCHASED FROM THE J. H. WADE FUND,
CLEVELAND MUSEUM OF ART

In architecture the Daniel C. Burnham fellowship is to be awarded, in music the Frederic A. Juilliard fellowship, and in classical studies the Jesse B. Carter fellowship.

The competitions are open to unmarried men (in classical studies, men and women) not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1,500 a year with an allowance of \$500 for transportation to and from Rome and, in the fine arts, \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2,500 a year.

The term of each fellowship in the fine arts is three years and in classical studies two years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who

win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received in the fine arts until March 1, in classical studies until February 1. Circular of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

ST. LOUIS
NOTES

Mr. Meyric R. Rogers assumed the directorship of the City Art Museum on October 1.

The Annual Exhibition of Paintings by American Artists at the City Art Museum opened the art season in St. Louis on September 15. The purpose of this exhibition is to assemble paintings which exemplify the "sincere and recognized phases of painting in America." Quoting from the catalogue: "As heretofore, the paintings were selected mainly from similar exhibitions held during the past year in Art Museums in other cities. Such a method, which indeed is the only practical method of securing a thoroughly representative exhibition of the kind, insures a wide range of selection of paintings which have met with the approval of at least one and frequently more than one jury of selection. Not a few of the works have been honored with prizes by juries of awards."

"The inclusion of paintings by the same artists year after year causes an exhibition to become monotonous, however meritorious the work. For that reason the work of many artists unknown to our public has been included, to the end that the exhibition will be more varied in character and the public's acquaintance with the work of younger but promising artists may be broadened. The selection includes virtually every type of subject by artists from almost every section of the country, and is therefore as representative as it is possible to make such an exhibition of available current work within the limits prescribed by the exhibition space. Since it is impossible to include an example of every representative painter, it is deemed advantageous that the exhibition be small and choice rather than large."

As always in this exhibition, St. Louis artists are privileged to submit their work to the jury, but because of limitations of scope acceptances are limited.

The St. Louis Artists' Guild opened with its annual no-jury exhibition of sketches by artist members and a collection of Batiks and Costume Designs by Mme. Alexandra Galston-Korsakoff and her pupil, Edith Wright Beimes. The Guild has sent out announcements of its Seventeenth Annual Exhibition open to all artists of St. Louis and those residing within a radius of 50 miles, whether members or the Guild or non-members. Sixteen hundred dollars will be awarded in prizes.

The Art Department of the Public Library is showing an exhibition of summer sketches by members of the St. Louis Architectural Club.

In September the St. Louis Colony of Artists was shocked and saddened by the death of Tom P. Barnett, architect and painter. The fineness of his personality, his enthusiasm for all that was progressive and worth while, and his virility, so wonderfully expressed in his paintings, will prove an irreparable loss not only to his friends but to the community.

M. P.

LONDON
NOTES

The visit of members of the National Art Collections Fund to the pictures and gardens of Buckingham Palace,

which had been twice postponed owing to the King's illness, was able to be arranged just before the Queen's return on October 5, and proved to be most interesting. I was among the members of the Fund who took advantage of this opportunity, and wish to record here, very briefly, some of my impressions. The decoration must belong mostly to the early years of the reign of Queen Victoria, and the dominant effect—a very successful one—is white and gold: entering the main staircase, and turning to the left, we passed through a series of reception rooms filled with a magnificent series of portraits of the present Royal House, from George III onward, by Lawrence, Gainsborough, Reynolds and the leading portrait painters of two centuries, among whom the later Winterhalter is not to be forgotten. A detail of costume which struck me was the excellent effect of a red British military coat with the white breeches and black gaiters: George III seems to have recognized this, and appears more than once in this costume in his portraits

here. This monarch both commissioned portraits and bought pictures, though, of course, the first beginning of the royal collection was made by the ill-fated Charles I and his elder brother; but George IV, when still Prince of Wales, added very materially by his purchase of the Dutch pictures in the Baring collection, which we next came to in the great Picture Gallery, 180 feet long by 26 feet wide. Some of these I had seen before in the recent Dutch Exhibition at Burlington House; but I was now able to fully appreciate how rich the Royal Collection is in the Dutchmen, beginning with Rubens working together with Snyders, and going through the whole school, including Rembrandt, Franz Hals, Metsu, Terborch, Van Dyck, Hobbema, Ruysdael, and other masters.

Unluckily, we were unable to see all the Italian paintings, many of these being in rooms which were then in the decorators' hands, but a very fine example of Sebastiano Ricci, a Venetian painter, whose work is coming forward into critical esteem, had fortunately found a place among the Dutchmen and looked quite at home. Perhaps, however, our greatest pleasure was waiting when we left the Palace itself to wander into the gardens; the aspect of the Palace itself from this side is very fine, and in these stretching gardens, where the mighty roar of London came to us only as a faint and distant murmur, that remark of Michelet came to me, used of the Tuilleries gardens in the old days of French Monarchy—"wide as the thoughts of kings."

Many of the Italian paintings which we then missed may, in some measure, come before us here in the Italian Art Exhibition to be opened at the Royal Academy after the New Year. The preparations are now being pushed forward, and Commendatore Modigliani, who is in charge in Italy, left his Brera Gallery this month to come over to London. Of course the most important contributions will come from Italy, both galleries and private owners, more than a hundred pictures being already promised. Prince Doria Pamphili is sending seven works from his famous collection, and from Rome also Prince Buoncompagni an "Annunciation" by Boccacino, and Prince Colonna a work of Cosimo Tura; in fact, we may hope that here will come forward paintings scarcely known even to those who know Italy and her galleries,

while the nineteenth century will carry us forward as far as Segantini, Morelli and Michetti.

By the kindness of the President and Council-General of the "Union Anglo-Belge en Belgique" I received an invitation for the Retrospective Exhibition of English Painting at Brussels, which was opened officially by the King and Queen of the Belgians on October 11, and has achieved a distinct success. Although our regulations prevent works being sent to other countries from our National Collections, British Art of the eighteenth and nineteenth centuries is well represented in the paintings of Hogarth, Gainsborough, Reynolds, Raeburn, Romney, Constable and Turner, as well as Richard Wilson, Crome and Cotman. It is very satisfactory to find that our Pre-Raphaelites have here their place beside the tapestries of William Morris, and a group of paintings by G. F. Watts from Compton forms an appropriate conclusion.

S. B.

According to the custom which has become general since the war, the great Paris galleries that used to close from July 15 to October 1 have arranged summer exhibitions intended chiefly for the Americans who visit France during the tourist season. Each of these little salons shows us a kind of selection of works culled amongst the exhibitions of the year. Thus Jean Charpentier is exhibiting in his mansion a very fine flower picture by Jacques Blanche, a few landscapes by Goulinat and some drawings in sanguine by Maurice de Lambert which, whilst striking a personal note, are allied to the eighteenth century conception of landscape, and particularly Hubert Robert.

As for Messrs. Durand-Ruel, they have been exhibiting all summer a choice of works of the impressionist school, a school of which this firm has always been the apostle. Side by side with Sisley, Degas and Monet, an important place has also been given to Boudin (1824-1899). This fine marine painter, the poet *par excellence* of the Seine Valley and the neighborhood of Trouville, for long suffered the neglect of the art-loving public. But suddenly this year, at the Cahen and Straus sales, his works have been seen to mount up to the prices of old masters. He is

the man of the moment, and as a matter of fact the Autumn Salon is going to render him homage by a retrospective section devoted to his works. As with Lépine and Jongkind, with whom Boudin forms a trilogy of independents on the outskirts of the impressionist school, glory has been a long time coming, but he is now classed amongst the greatest marine painters of the nineteenth century.

In an important exhibition to be held in December, Messrs. Durand-Ruel will bring back to public notice the work of another forgotten artist, John Lewis Brown. Together with Alfred de Dreux, Brown was preeminently the painter of the horse, of hunting and of racing, during the mid-nineteenth century period. But whilst Alfred de Dreux has come back into fashion, and there is a great run on his women riders (one of his hunting scenes which came from the LeRoy collection hangs on the walls of one of the new rooms in the Louvre), John Lewis Brown seems to have been neglected, although he is superior to Alfred de Dreux from the point of view of technique, and a canvas such as the "Rendez-vous de Chasse" (in the Mulhouse Museum) might almost be considered a little masterpiece. The Durand-Ruel exhibition will show him under different aspects of his talent as a sporting and military painter.

The Louvre Museum, under the energetic management of M. Henri Vernes, is in perpetual process of transformation for the benefit of art and the greater interest of visitors. On the ground floor of the Palace the abolition of a wall and the transformation of the old riding school of the Prince Imperial have permitted the opening up of a vast transversal gallery connecting the Seine quayside with the Place du Carrousel, which can be entered from either direction. This improvement will be much appreciated by visitors.

Some new acquisitions are hung in the Salle Denon, amongst which are a few works by Ingres bought at the Lapauze sale last July. These drawings are above all of documentary interest, and do not add a great deal to the glory of the great classical school.

Two interesting little French primitives of the Avignon School (fifteenth century) have just been hung in the Museum. Both offer very many points of similarity with the great Pieta of Villeneuve-lès-Avignon (which was acquired by the Louvre thirty years ago)

and might well be from the hand of the same anonymous artist. One of them also represents a "Pieta," with the Christ of a rigidity that is very impressive, and the Virgin of a doleful countenance. This little picture, as well as its fellow, is painted on gold with that precision and delicacy that links the Avignon School, which is not so well known as it should be, with the painters of the Flemish School and certain works of the primitives of the Souabe region and Alsace.

The annual exhibition known as the Autumn Salon, which more than any other exhibition has sponsored the fusion of all the arts, will be opening very shortly. Again this year it will offer us an important section of home and town decorative art. In addition to the Boudin retrospective exhibition, the Society will honor the memory of those who have died during the year by the exhibition of a few well-chosen works. Amongst these are included Elisabeth Boyd, the English artist, and Drésa, whose aquarelles and decorative subjects have such charm. Drésa (whose real name was André Saglio) had many friends in America, having been commissary of the French Fine Art section of the St. Louis Exhibition.

H. F. ESTRANGIN.

Harvard University has lately announced a gift from Mr. James P. Curtis of New York for the founding of the Charles D. Norton Chair of Regional Planning, and a grant from the Rockefeller Foundation for the establishment of a School of City Planning. This School will entail the degree of Master in City Planning, the first of its kind to be offered by an American University. Henry Vincent Hubbard, a member of the Faculty of Landscape Architects at Harvard, has been named as the first incumbent of the Chair of Regional Planning and director of the School of City Planning. Professor Hubbard is a member of the firm of Olmsted Brothers, the editor of *City Planning*, the official publication of the profession, and is the author of several books on city planning. His most recent work, entitled "Our Cities Today and Tomorrow," was written as the result of a field study of city planning and zoning progress in the United States made last year through a grant from the Harvard Milton Fund for Research.

BOOK REVIEWS

ALTAI-HIMALAYA, by Nicholas Roerich. A Travel Diary with Twenty Reproductions of Paintings by the Author. Frederick A. Stokes Company, New York, publishers. Price, \$5.00.

For four and a half years, from the early part of 1924 to the middle of 1928, Nicholas Roerich and a small group of associates, including his wife and son, the latter a distinguished Orientalist, "encompassed in an un-repeated circle Central Asia." Starting in the Himalayas, so beloved of him, he courageously brought his expedition through all obstacles again to the same place in the foothills of these highest mountains of the world, everywhere warmly greeted except by the Khotan and Lhasa Governments, and in territory controlled by the latter (Tibetan territory), experiencing terrible hardships, hardships of such character that it is almost impossible to understand how he and his party survived; hardships as a result of which five of his Mongol men and ninety animals in his caravan perished. But scarcely a word of these hardships, these terrible physical experiences—hunger, cold, attacks by robbers—finds its way into this diary of travel, consisting instead of an artist's impressions, "thoughts upon horseback and in the tent, induced by the contemplation of lofty monuments and windless deserts wrapped in the inviolable secrecy of the East."

Claude Bragdon, in his introduction to the volume, says that this book of travel "is the record of Nicholas Roerich's mission, just as his series of pictures, *Tibetan Paths*, *Banners of the East*, *His Country*, are records in terms of paint. But *Altai-Himalaya*, though penned on horseback and in the tent, under conditions the most difficult, is as much more and as much richer than the old diary of travel as his paintings of the Himalayas are more than literal transcriptions of some of the earth's most magnificent scenery." Adding: "There is a certain vividness, immediacy, authenticity about it, giving the reader a sense of actual participation perhaps impossible to be imparted in any other way, together with intimate glimpses of the workings of the author's mind in the presence of sublime scenery." Mr. Bragdon furthermore gives a genuine introduction to the author. He says: "In the history of the fine arts certain individuals have appeared from time to

time whose work has a unique, profound and, indeed, a mystical quality. Such were Leonardo, Rembrandt, Durer. Such Balzac, Beethoven and Rodin, whose work show flashes of daemonic and eerie beauty, which is the sign whereby they be identified as belonging to a mythical mystic brotherhood. Of these is Nicholas Roerich. For thirty-five years Roerich has been going up and down the world—Europe, America, Asia—absorbing the auras of diverse people, making pilgrimages to remote places, and always and everywhere scattering wisdom, planting seeds of beauty, some of which have sprung up, flowered and scattered seeds of their own."

This book, more than almost any other book that has been written, manifests the supreme dominance of beauty in the mind of a true artist, and indicates at one and the same time the simple greatness, the unique character of the author.

The reopening of the Roerich Museum and its affiliated activities, Corona Mundi, in the new sky-scraper building on Riverside Drive, New York, October 17, coincides, happily, with the publication of this book. At the Museum more than a thousand paintings by Nicholas Roerich, including five hundred produced during the expedition in Central Asia, are now permanently on view.

L. M.

SCULPTURE, by A. M. Rindge, M.A., Ph.D.
Published by Payson and Clarke, Ltd., New York. Price, \$6.00.

A genuinely scientific attitude toward sculpture is embodied in this book by an associate professor of art at Vassar College. Her impartiality of approach to sculpture in all its manifestations is so well preserved throughout that one may expect her theories to draw fire from both academic and modernist camps. This book should not only arouse (or heighten) the reader's interest in sculpture, but, what is more important, should make him think for himself. It definitely places upon him the responsibility for the recognition of good sculpture, and furnishes him specific criteria. The author's choice of the Romanesque style for detailed analysis is a felicitous one, in view of the comparative neglect this school has had. Nearly forty of

the illustrations reproduce Romanesque works.

Only in one chapter do the author's standards lack conviction: she seems to confute her arguments against movement and color in sculpture, with the many successful exceptions cited. Again, one is surprised when she declares without qualification that Maillol's "*Femme Accroupie*," is "the most important and most beautiful piece of sculpture of our times." The more than two hundred illustrations are well chosen (including masterpieces from prehistoric times to the present day) but inadequately reproduced. They are so small in size (an average of six to each full page plate) that the detail as well as scale in many instances is quite lost. But these are little flaws. The volume is a distinct contribution to critical estimates of sculpture and is to be highly commended.

A HISTORY OF BRITISH WATER COLOUR PAINTING, by H. M. Cundall, formerly Keeper of the Department of Paintings, Victoria and Albert Museum. Second edition revised and enlarged. Charles Scribner's Sons, New York, publishers. Price, \$9.00.

The first edition of this interesting and valuable work was published twenty years ago. The new edition just out contains new data, a chapter on William Blake not included previously, and biographical data on over 230 painters not heretofore listed. Beginning with miniature painting, the author traces the art of water color painting in Great Britain from the earliest days to the present time chiefly through a chronological account of those who practiced the art and sketches relating the history of professional organizations by which it has been fostered. As Sir Herbert Hughes-Stanton, President of the Royal Society of Painters in Water Colours, points out in his forward, "In no other country has this type of work flourished or been practiced to such an extent as in England, and English water-colour paintings may indeed be said to hold a prominent place among the schools of all other nations." It was as early as 1804 that the Society of Painters in Water Colours was founded in England, and to the English School belong such great painters as Turner, Constable, Cox, Blake, members of the Pre-Raphaelite Brotherhood, and in later days, McEvoy, McTaggart and others. Our own Whistler, Abbey and Sargent are given inclusion in this

volume, and rightly, inasmuch as all were identified for many years with the British School. This volume is copiously illustrated by 63 admirably colored plates.

FOLK TALES OF BRITTANY, by Elsie Masson; edited by Amena Pendleton. With drawings by Thornton Oakley. Macrae-Smith Company, Philadelphia, publishers. Price, \$3.00.

Occasionally a book takes on special significance because of its illustrations. Such is the case in this instance. For here we have a book in which illustrations and text are in perfect harmony, the one supplementing and complementing the other. The stories, derived from Breton folk-lore, are well and artistically told; the illustrations, pen drawings by Thornton Oakley, partake of the spirit of the text, are Breton in substance—bold and strong as were the primitive works of the Breton peasants, and at the same time no less sincere and vital.

WOODCUTS OF THE FIFTEENTH CENTURY, in the Ashmolean Museum, Oxford. Edited by Campbell Dodgson, C.B.E., M.A., Keeper of Prints and Drawings at the British Museum. With notes on similar prints in the Bodleian Library. Oxford University Press, publishers. Price, \$25.00.

The Ashmolean collection of woodcuts of the fifteenth century is second in number and importance among the few collections of the kind in England, the only larger and more important assemblage of such prints being that of the British Museum. These woodcuts are derived from the collection bequeathed to the University of Oxford by Francis Douce (born 1757), "one of the most famous of bibliophiles in the golden age of bibliomania, the first quarter of the last century." The bequest passed in 1834 to the Bodleian Library, whence in 1863 the drawings and prints were transferred to the University Galleries, now incorporated in the Ashmolean collection. But of necessity in these galleries they are seen by but comparatively few, and have therefore remained until now almost entirely unknown to students. Their reproduction and publication is, therefore, an event of note.

The majority of these woodcuts are, Mr. Campbell Dodgson tells us, evidently of German origin, but there are a few representative of the art of woodcutting of the Low Countries. There are twenty-three

plates reproducing the originals with extreme accuracy. Each plate is reproduced in approximately the original size, and there is accompanying text explanatory of legends and indicative of unusual characteristics—the kind of text of the utmost value to collectors and students.

The Oxford University Press is not a commercial organization. Its chief business is the issuance of Bibles; its chief concern, scholarship. Now and then, however, it publishes, as in this case, a book which is a real contribution to knowledge in some special field, and whether the ledger balances when the book is sold, or not, is a matter of minor consideration.

The Oxford University Press is a part of one of the world's greatest universities, and functions as such.

PEHR HILLESTROM'S PAINTINGS OF MINES, FORGES AND OTHER INDUSTRIAL WORKS. With Subjects from the Swedish Industry in the Time of King Gustavus the Third. Published by Nordiska Museets Forlag, Stockholm.

This publication comes to us from Sweden and is for the most part in Swedish, but fortunately, with the English-speaking people in mind, contains between the main body of the section given over to notes, lists, bibliography and index, a brief summary in English of the content. From this we learn that Pehr Hillestrom lived between 1732 and 1816 and began his career as a tapestry weaver. During a visit to Paris in 1757-58 he took up painting under Boucher and fell under the influence of Chardin. Of the latter he is now regarded as a Swedish equivalent. In 1776 he was appointed court painter by Gustavus III, and executed numerous pictures of festivals and incidents of the Royal Court. From this gay life, however, the artist withdrew that he might paint subjects more congenial—pictures of humble home life and of life connected with national industries. His industrial paintings include pictures of mines, smithies, forges and iron workshops, smelting furnaces, foundries and glass works.

Hillestrom's paintings are so accurate as to be regarded as of historical importance. His viewpoint and manner of execution were far ahead of his time. His output was enormous. Several hundred oil paintings of industrial life stand to his credit. He was a skillful

technician, a very sincere artist. The purpose of this book is to perpetuate his memory—to give him the eminence he deserves. Many of Hillestrom's works are reproduced, and the reproductions uphold the author's contention, evidencing the artist's merit.

KIOWA INDIAN ART. A Portfolio of Thirty Prints, Facsimile Color Reproductions of Water Color Paintings by Indians of Oklahoma. With an Introduction by Oscar B. Jacobson, Professor of Fine Arts, University of Oklahoma. Published by C. Swedzicki, Nice, France. Limited Edition.

It is an astounding thing to receive from France a publication dealing exclusively with the work of our American Indians. This work, assembled by Professor Jacobson, was shown at Prague at the time of the most recent International Congress on Art Education, and there, for the first time, came to the attention of Europeans, by whom it was hailed with enthusiasm.

The water colors reproduced are recent works by young Kiowas of today, Kiowas receiving good, often excellent, schooling—in some instances university students. They are the works of pure Indians only one generation removed, as Professor Jacobson tells us, from the hunting grounds and the war-path, "the works of representatives of a race that the whites are sometimes pleased to call primitive." The works reproduced in this book have been chosen from Professor Jacobson's own collection, which has been assembled within the last two years. When the artists were discovered they were doing manual labor and painting in their spare moments. The beneficence of an Oklahoman of Ponca City made it possible for them to devote their entire time to their art for six months of the past year.

Five artists are represented in the portfolio. There are still others producing in the same vein, and equally well. The subjects are figures—Kiowas in native dress as seen in the native dances or in their ceremonials. Similar work, and work of like merit, is being produced by the Indians of other tribes, notably the Pueblos in New Mexico. Primarily they are decorative. Ethnologically they are extremely significant, evidencing the persistence of nationalistic tendencies and ideals. Artistically they surpass much of the so-called "modern" and more sophisticated art on which attention is being focussed today.

SCULPTURE AND ARCHITECTURE. SZUKALSKI—PROJECTS IN DESIGN. The University of Chicago Press, publishers. Price, \$20.00.

Szukalski, whose "projects" are given publication here, is a Pole, born in Warta in 1895, who, when he was eight years old, began carving in soft limestone, and when fourteen was admitted to the Krakovian Academy of Arts. He has always been a nonconformist, paying little attention to models and less to instruction. He has from the first "carefully protected his individuality," even to "avoiding books," and "shielding himself against the insidious suggestions of his instructors." In 1913, when he was eighteen, he left Poland to make his home in Chicago, where he remained for ten years. He is now again living in Krakow; not because he lost faith in the country of his adoption, but because he saw in Poland a more congenial environment for production.

In this book this singular artist gives expression to his ideas on architecture and sculpture, as well as to his philosophy. He treats frankly of art in America. He says much with which most of us will agree. Some of his sayings are wise, some of them are clever; a good deal that he presents as original discovery is not new, and throughout one feels conscious of his lack of background. But of the artist's sincerity, his power to create original forms—word forms, forms in solids—none who reads this book and examines the reproductions of his sculpture, architectural studies and drawings, can doubt. Whether these are real things or dreams, it matters not, they savor of sincerity of creative genius—though at times likewise of eccentricity. In the world of art Szukalski is a unique personality—and his "projects" are of that stuff from which dreams—fierce, racking dreams are made, forecasting perhaps a new heaven and a new earth—who can say?

AN INTRODUCTION TO THE LANGUAGE OF DRAWING AND PAINTING. VOL. 1, THE PAINTER'S TERMS, by Arthur Pope, Professor of Fine Arts in Harvard University. Harvard University Press, Cambridge, publishers. Price, \$3.00.

This book, it is announced, is the first of a series which is designed to form an introduction to drawing and painting as a means of expression—in other words, as a language.

This first volume deals with the theory of tone relations, or what is ordinarily spoken of as color, that is, with the fundamental terms of all drawing and painting. It is based on the author's earlier pamphlet called "Tone Relations in Painting," and, like it, is borne more or less of necessity, since a revised statement of the original pamphlet is required now for the use of students at Harvard University.

It is Professor Pope's belief that, as drawing and painting are visual arts and deal primarily with the terms of vision, a knowledge of these terms and of the possibilities of their arrangement in the art of drawing and painting is fundamental to a complete understanding of the subject. Ignorance of these terms is, he maintains, the cause of much of the prevalent vague and narrow criticism.

That there should be a demand for a work dealing so technically and in such a scholarly way with this subject is in itself interesting and encouraging. And for painters, in particular, the fifth and last chapters in the book, which have to do with scaled palettes, will prove especially interesting. After all, painting is a science as well as an art. It is well that it should occasionally so be considered.

GEORGIAN ART (1760-1820). BURLINGTON MAGAZINE MONOGRAPH—III. An Introductory Review of English Painting, Architecture, Sculpture, Ceramics, Glass, Metalwork, Furniture, Textiles and Other Arts During the Reign of George III. Charles Scribner's Sons, New York, publishers. Price, \$10.00.

This handsome volume contains essays by eight different authorities—Roger Fry, J. B. Manson, Geoffrey Webb, Bernard Rackham, W. W. Watts, Oliver Brackets, A. F. Kendrick, and L. Gordon-Stables. The subjects dealt with are Painting, Architecture and Sculpture, Ceramics and Glass, Metalwork, Furniture, Textiles, and the Minor Arts, each by an expert, and every essay is accompanied by numerous illustrations, the majority in halftone, some few in color. An unusual feature of this book is an advertising section at the back of more than sixty pages, indicating the extent of the market in which Georgian works of art are still obtainable. Volumes I and II of this series were concerned respectively with Chinese Art and Spanish Art.

Lissen 609